

# GUARDIAN

JUNE 10 - 16, 2009

THE SAN FRANCISCO

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## THE TWO NEWSOMS

Newsom's campaign for governor bears no relation to his record as mayor.  
Can you believe this guy could still get elected? By Steven T. Jones p12

PHOTO OF GAVIN NEWSOM BY JOHN M. HELLER/GETTY IMAGES

**2009 Tears:**  
**Soul and struggle**  
**with the Jacka** p25



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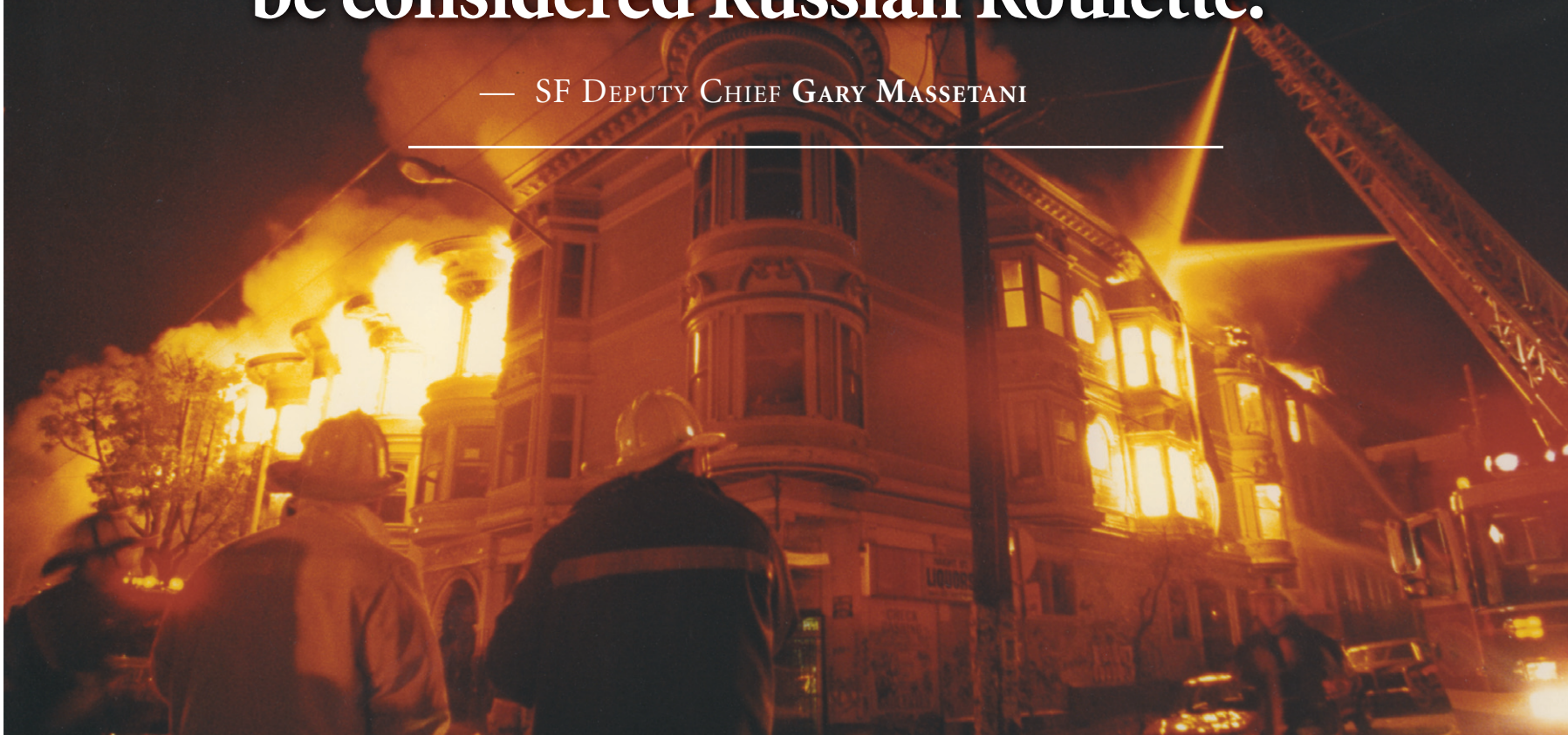
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6.10.09

The mayor's cheery line may sound good when he's out of town running for governor, but it's not going to play so well on the streets of San Francisco.

## EDITOR'S NOTES

By Tim Redmond

Tredmond@sfbg.com

The long, long battle to get civilian oversight for the BART police is coming to a head, and the BART Board could be voting soon on a proposal. To nobody's surprise, the battle lines pit the community activists, the progressives on the BART Board, and police-review experts against the BART police and general manager.

In essence, the cops and the GM want to be sure that the police chief or the general manager (who hires and fires the chief) have the final say over any police discipline. The community wants either the BART Board or an independent citizen commission to have the final say.

It's a crucial issue, as we've seen over and over again in San Francisco. Police chiefs don't tend to be terribly good about taking disciplinary action against the troops; they all started in the rank and file themselves, and they're close with the others on the "Thin Blue Line," and when one of their own is criticized, they circle the wagons. Most chiefs don't want any sort of civilian review that undermines their authority.

BART is leaning toward creating an independent police auditor, which could work — but only if the auditor (who would report to the BART Board) has the authority to go over the chief's head. If the auditor finds evidence of misconduct and the chief won't file charges, or the chief finds misconduct and imposes discipline so mild it's pointless, the auditor has to be able to appeal. And the best forum for that appeal is a citizen commission.

At the June 8 meeting of BART's police policy subcommittee, the two representatives of the police union flat out refused to go along with that idea. So did General Manager Dorothy Dugger, who has never been very supportive of police reform. But a 5-4 majority of the committee, including board members Tom Radulovich and Lynette Sweet, seems in favor of model that at least has the outlines of positive reform.

And if the BART Board — which is not the most progressive institution on the planet (and not the hardest-working or most effective, either) decides to go with the cops on this one, Assembly Member Tom Ammiano will have all the evidence he needs to pass a bill in Sacramento forcing BART to do this right. **SFBG**

## THIS MODERN WORLD

by TOM TOMORROW



## Dismantling the Newsom budget

**EDITORIAL** Mayor Gavin Newsom was upbeat when he delivered his budget proposal last week. It won't be that bad, he told everyone — "At the end of the day, it's a math problem."

Well, actually, it's not. At the end of the day, it's job losses, major cuts to city services, and hidden taxes — most of them, despite the mayor's rhetoric, falling on the backs of the poor.

You can't cut \$70 million from the Department of Public Health — which is already operating at bare-bones levels after years of previous cuts — without significant impacts on health care for San Franciscans. You can't cut \$19 million out of the Human Services Agency without badly hurting homeless and needy people. You can't raise Muni fares to \$2 without taking cash out of the pockets of working-class people. The mayor's cheery line may sound good when he's out of town running for governor, but it's not going to play so well on the streets of San Francisco.

Just for the record, here are a few of the proposed cuts:

A 21-bed acute psychiatric unit

would be shut and replaced with an 18-bed unit for milder cases. Where would the seriously mentally ill go?

The number of home-healthcare workers, the folks who take care of the very sick who need skilled clinical services in the home, would be cut by 30 percent. Those clients would either suffer, go to (expensive) hospitals, or die.

Ongoing outpatient mental health services would be limited to the most severe cases. People who are, for now, only moderately mentally ill would lose access to care (until, without care, they become severely mentally ill).

The emergency food-bag program for seniors will lose \$50,000, so hungry senior citizens won't get to eat.

Almost \$3 million will be cut from community-based organizations that provide direct, frontline services to the homeless.

Almost half of the city's recreation directors — people who provide direct services and mentoring to at-risk youth — will be laid off.

The Tenderloin Housing Clinic

Eviction Defense Center, the only place that offers free legal defense for Ellis Act evictions, will lose funding, leaving hundreds of tenants at risk of losing their homes.

Drop-in centers will close. Programs for homeless youth will shut down. More homeless people with increasingly more serious mental illness will be wandering the streets with nowhere to go for help.

Mayor Newsom brags in his campaign ads about creating private-sector jobs — but the budget will mean layoffs not just for city employees but for perhaps 1,000 nonprofit workers. That dwarfs the job creation he's claiming — and defies the Obama administration's call for government and private business to try to preserve and create jobs.

This isn't a math problem. It's a political problem, and the supervisors need to make it very clear that the mayor's budget isn't going to fly.

The supervisors need to take the budget apart, piece by piece, and reset its priorities. Newsom increases funding for police investigators by

CONTINUES ON PAGE 6 »

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## LETTERS

## THE IMPACT OF SPLITTING THE STATE

Rebecca Bowe and Tim Redmond spend ample time in their recent article, "The Golden State's extreme makeover" (4/29/09), dissecting the political ramifications of partition on California's citizens. However, they fail to make any mention of the national effects such a division would have.

California's two U.S. Senate seats are firmly controlled by Democrats. The only realistic way this could change is if Sen. Diane Feinstein traded places with Republican Gov. Arnold Schwarzenegger.

Additionally, 34 of California's 53 remarkably uncompetitive Congressional districts (drawn by the California state legislature) were held by Democrats at the beginning of this year.

Dividing the state into two halves, an inland California and coastal California that excludes the population centers of Orange County and San Diego as well as the north coast, would create substantially more Republican seats in Congress. While Democrats (or even a Green Party candidate) would have no trouble in coastal California, the more populous inland state, dominated by the conservative and affluent suburbs of Orange and San Diego counties are promising terrain for Republican candidates.

Whether one thinks these outcomes are good or bad for the nation, California's citizens ought to consider the larger ramifications incurred by state partition. We are an outsized state with outsized influence, and we would only confirm the self-centered impression other states have of us if we limit the discussion to our own borders.

**Nathan Cisneros**

San Francisco

## CLONING THE PROBLEMS

Polarization is not a bad thing. It's a good thing if it means people are fighting for changes. If it reflects the actual political disagreements among

CONTINUES ON PAGE 6 »





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BUDGET

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\$7 million, while cutting the Public Defender's Office by \$2 million. He's preserving his own bloated political operation (a big press office, highly paid special assistants and programs like 311 that are part of his gubernatorial campaign) while eliminating big parts of the social safety net. He's raising bus fares, but not taxes on downtown.

"The mayor has presented his vision," Sup. John Avalos, who chairs the Budget Committee, explained. "Now our priorities have to be presented."

This can't be a modest, typical budget negotiation with the supervisors tweaking a few items here and there. This is a battle for San Francisco, for its future and its soul, and the supervisors need to start talking, today, about how they're going to fight back. SFBG

LETTERS

CONT>>

the population, that's democracy.

Splitting the state is a useless idea since it would simply clone the problems. The two-thirds budget rule became a problem in the 1970s because that's when the wealthy American elite became intransigent about attacking and privatizing social services, lowering their taxes and shifting costs of the system they profit from onto the working class.

Steve Hill is right. The most important change would be switching to a unicameral legislature based on delegations elected by proportional representation. This would make it more likely everyone's vote will count. In addition to dumping the anti-democratic two-thirds rule for budget approval, the governor's veto power should go as well. The wealthy elite who wrote the U.S. Constitution included this element of monarchy as a way to make it harder for the people to get their way.

Tom Wetzel

San Francisco

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ASSISTANT TO THE PUBLISHER Paula Connelly  
COLUMNISTS Jessica Lanyadoo, L.E. Leone, Andrea Nemerson

CONTRIBUTING EDITORS Susan Gerhard, Lynn Rapoport,  
Paul Reidinger, J.H. Tompkins  
CONTRIBUTING WRITERS Chris Albon, Robert Avila, David  
Bacon, Garrett Caples, George Chen, Kimberly Chun,  
Michelle Devereaux, Jimmy Draper, Camper English, Rita  
Felciano, Max Goldberg, Dennis Harvey, Glen Helfand, Lee  
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ASSOCIATE ART DIRECTOR Ben Hopfer  
CONTRIBUTING ARTISTS Lloyd Dangle, Rory McNamara,  
Neil Motteram, Charles Russo, Tom Tomorrow  
ART INTERN Constance Smith

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ASSISTANT PRODUCTION MANAGER Sara Brownell  
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Archbishop George Niederauer, tax evader.

The deadbeat church

Catholic archdiocese tries to duck \$15 million in real estate taxes

By Rachel Buhner  
newsasfbg.com

The Roman Catholic Archdiocese of San Francisco is trying to duck paying as much as \$15 million in city taxes, according to documents filed by the city assessor's office.

Assessor-Recorder Phil Ting argues that the archdiocese, which governs a collection of churches, schools, parking lots, commercial buildings, and other real property in the city, shifted 232 parcels of land from two church-held corporations to another church corporation in April 2008, triggering real estate transfer taxes.

The legal issues are complicated, and church lawyer Philip Jelsma wouldn't return our calls, but the city officials say the deal amounts to this:

The archdiocese is moving valuable property out of the hands of a corporation that might be liable for legal claims and into a separate entity that would be exempt from those claims.

And the church is taking two contradictory positions on the reorganizing. According to documents from the Assessor-Recorder's Office, when the archdiocese is discussing the protection of its assets from litigants, it claims that the legal entities in question are separate and distinct under civil law. However, when the city comes calling for much needed transfer tax dollars, church officials argue that the entities are merely interdenominational under the common banner of the Roman Catholic Church and that the transfers are considered "gifts" under canon law.

The issue comes before the Transfer Tax Board of Review on June 16. If the board, made up of the controller, the tax collector and the head of the Department of Real Estate, upholds Ting's position, the city will be able to collect between \$3 million and \$15 million, depending on the assessed value of the transferred parcels.

Major corporations in San Francisco have a long history of using bogus property transfers and shifts in corporate ownership to avoid paying property and transfer taxes. But this case is a bit more curious: why is the Roman Catholic Archdiocese, self-proclaimed champion of the poor, fighting tooth and nail to keep the city from collecting tax dollars that would help fund public welfare programs? **SFBG**

FINALLY, JUSTICE:  
GUARDIAN STORY LED TO FREEDOM, \$4.5 MILLION SETTLEMENT

It's not every day a journalist helps overturn life sentences and win multimillion dollar settlements for the aggrieved parties. But that's exactly what happened last week when San Francisco reportedly agreed to pay \$4.5 million to John Tennison, who spent 13 years behind bars for a crime he didn't commit.

Tennison and his alleged accomplice, Antoine Goff, who were sentenced to life for the execution of Roderick "Cooley" Shannon in 1989, were still behind bars when former *Guardian* reporter A.C. Thompson dug into their case in 2001.

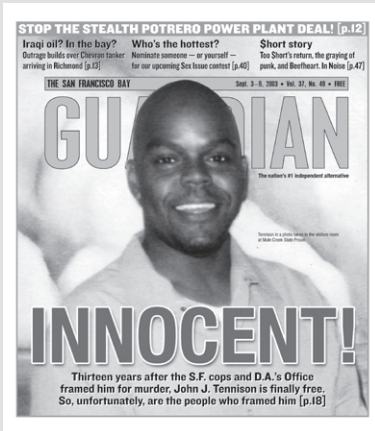
At the time police linked Shannon's murder to a war between hoodsters in Visitation Valley and Hunter's Point over control of the drug trade. Tennison and Goff both had alibis. As Thompson revealed ("The Hardest Time," 01/17/01), witnesses were coached to lie that the pair had committed the murder. In addition, defense lawyers weren't told about witnesses who said the men were innocent or that a man named Lovinsky Ricard confessed to the crime.

When the *Guardian* published "The Hardest Time" as a cover story in 2001, Tennison's brother, who worked in a parking lot near the Keker & Van Nest law office, put copies on the windshield of every car hoping lawyers would read it and offer to help. That's what happened.

Two of the Keker firm's associates, Ethan Balogh and Elliot Peters, picked up the case and helped SF Public Defender Jeff Adachi and a team of lawyers win Tennison and Goff's freedom, working for three years pro bono.

Although it's a triumph that the city agreed to compensate Tennison (a similar claim by Goff is pending), Shannon's killer is still at large. In addition, former SF Police Chief Earl Sanders, detective Napoleon Hendrix, and prosecutor George Butterworth walked away without so much as a reprimand, even though Thompson ("The Chief's other legal problem," 03/05/03) suggested they may have unethically helped put Tennison and Goff behind bars.

In 2003, when Tennison's sentence was overturned, Thompson wrote: "After my journalistic probe, I felt fairly certain that a terrible injustice had been done, that Tennison and Goff had not killed Shannon, that police and prosecutors had engaged in dubious behavior, and that the real executioner was walking the streets. Still, I never expected the two men to go free. The criminal justice system is stacked against convicts who assert their innocence." **(Sarah Phelan)**



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"The criminal justice system is stacked against convicts  
who assert their innocence."

A. C. Thompson

THE TWO NEWSOMS 12

GREEN CITY 19

## ALERTS

By Steven T. Jones and  
Gabrielle Poccia

alerts@sfbg.com

WEDNESDAY, JUNE 10

### People over politics

The Coalition on Homelessness is organizing a march on City Hall to protest Mayor Gavin Newsom's budget priorities (with its deep cuts to social services) and calling for more city departments to share the fiscal pain. Protesters will also call for budget reforms to prevent Newsom's unilateral cuts and for new revenue measures to preserve the city's social safety net.  
3 p.m., free  
Gather at Hallidie Plaza  
Powell and Market, SF  
346-3740  
www.cohsf.org/streetsheet

### Stop AIDS cuts

The STOP AIDS Project and a coalition of related groups is sending busloads of activists to Sacramento to protest Gov. Arnold Schwarzenegger's plan to slash more than \$80 million in state spending on HIV/AIDS treatment and prevention. Join rallies in San Francisco and Sacramento and get on the bus to support these vital services.  
10 a.m., free, rally at City Hall  
Polk Street Steps  
10:45 a.m. buses leave  
1:30 p.m., rally at State Capitol  
5 p.m., buses return to SF  
rsvp: Tony Koester, 415-575-0150  
tkoester@stopaids.org

### Chevron vs. Sierra Club

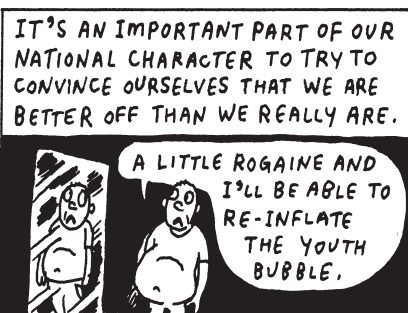
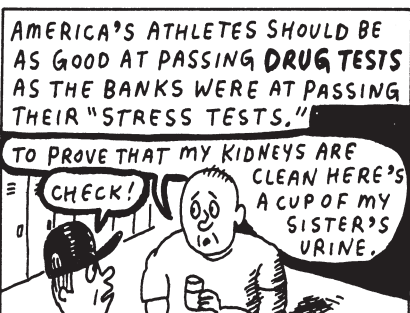
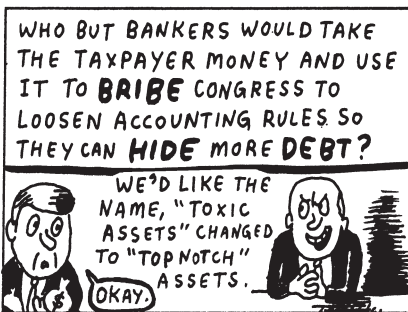
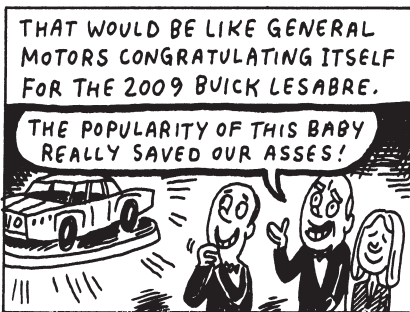
Chevron CEO David O'Reilly debates Sierra Club executive director Carl Pope about the future of energy. This Commonwealth Club event, titled "Drilling for Common Ground," will be moderated by Alan Murray, deputy managing editor of *The Wall Street Journal*.  
6:30 p.m.; \$15 member, \$30 non-members  
Hotel Nikko Ballroom  
222 Mason, SF  
www.commonwealthclub.org

THURSDAY, JUNE 11

**Abolish corporate personhood**  
Bay Area activists interested in

## TROUBLETOWN

BY LLOYD  
DANGLE



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supporting a national campaign to overturn U.S. case law that gives corporations the same rights (but not the same responsibilities) as individuals will meet. On the agenda are strategy questions with the end goal being constitutional amendments to end corporate personhood in California and the United States.  
7pm, free  
Berkeley Claremont Branch  
Library Meeting Room  
2940 Benvenue, Berk.  
(510) 981-6280  
www.tiny.cc/PFKQM

FRIDAY JUNE 12

### Chavez's book club

An evening with Eduardo Galeano, the writer whose book *The Open Veins of Latin America: Five Centuries of the Pillage of the Continent* (Monthly Review Press, 1997) Venezuelan President Hugo Chavez gave President Barack Obama a copy of during their first meeting at the Summit of the Americas earlier this year. Galeano will discuss his latest work, *Mirrors: Stories of Almost Everyone* (Nation Books, 2009).  
7:30 p.m.-9:30 p.m.

\$12 advance, \$15 door, students \$8  
First Congregational Church of Berkeley  
2345 Channing Way, Berkeley  
www.kpfa.org/events/SFBG

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

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### POLITICS

Live prison reports, Newsom's budget spin, Sunda y Streets, diesel ban updates



### SEX SF

Hand jobs, Gold Club anniversary and sex worker art fest reviewed, hot sex events



### NOISE

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## FEATURED SHOW



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[MYSAPCE.COM/EMILYBONNMUSIC](http://MYSAPCE.COM/EMILYBONNMUSIC)

## THIS WEEK

**NEKO CASE**  
6/10 Warfield

**MODWHEELMOOD**  
6/10 Elbo Room

**BOB HARP**  
6/10 Cafe du Nord

**THE CONSTANTINES**  
**CRYSTAL ANTILERS**  
6/11 Rickshaw Stop

**REIK**  
6/11 Warfield

**INDIA ARIE**  
6/11 Mountain Winery

**SHE WANTS REVENGE**  
6/12 Bimbo's

**JAY REATARD**  
**THEE OH SEES**  
6/13 Independent

**THE GERMS**  
6/14 The Uptown



**ART BRUT**  
6/15 Independent

**THE WALLFLOWERS**  
6/17 Montalvo Arts Center

**NOUVELLE VAGUE**  
6/19 Grand Ballroom

**BLACK WIDOWS**  
6/19 The Uptown

**HEART**  
6/19-20 Mountain Winery



**LES CLAYPOOL**  
6/20 Warfield

**FEMI KUTI**  
6/20 Fillmore

**GRIZZLY BEAR**  
6/21 Fillmore

**SUNSET RUBDOWN**  
6/24 Rickshaw Stop

**PAPERCUTS**  
**PORT O'BRIEN**  
6/25 Independent

**SUGAR AND GOLD**  
**MUSIC FOR ANIMALS**  
6/25 Rickshaw Stop

**DAVID BYRNE**  
**DEVOTCHKA**  
6/26 Greek Theatre

**SEAN PAUL**  
**ICE CUBE**  
**SOULJA BOY**  
6/26 Shoreline Amphitheatre

**HOWLIN RAIN**  
6/27 The Uptown

**CURSIVE**  
6/27 Great American Music Hall

**WILCO**  
6/27 Greek Theatre

**THE LOVEMAKERS**  
7/3 Rickshaw Stop

**THE HEAVENLY STATES**  
7/3 The Uptown

**DURAN DURAN**  
7/7 Fillmore



**DIRTY PROJECTORS**  
7/7 Independent



**NEW KIDS ON THE BLOCK**  
7/9 Sleep Train Pavillion

**ONEIDA**  
**WOODEN SHIPS**  
**JONAS REINHARDT**  
7/11 Bottom of the Hill

**DEATH CAB FOR CUTIE**  
**ANDREW BIRD**  
**RA RA RIOT**  
7/11 Greek Theatre

**COLDPLAY**  
7/13 Shoreline Amphitheatre

**TORTOISE**  
7/13 Great American Music Hall

**THE ZEROS**  
7/17 Elbo Room

**DE LA SOUL**  
7/23 Fillmore

**OF MONTREAL**  
7/24 Fox Theater



**NO DOUBT**  
7/25 Shoreline Amphitheatre

**JUDAS PRIEST**  
**WHITESNAKE**  
7/31 Sleep Train Pavilion

**THE MUMLERS**  
7/31 The Uptown

**BART DAVENPORT**  
8/7 The Uptown

**ROCK THE BELLS 2009**  
**NAS**  
**THE ROOTS**  
**BUSTA RHYMES**  
8/9 Shoreline Amphitheatre



**AEROSMITH**  
**AND ZZ TOP**  
8/19 Sleep Train Pavilion

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[guitarcenter.com/california](http://guitarcenter.com/california)



By Steven T. Jones  
steve@sfbg.com

There are two Gavin Newsoms: the mayor San Franciscans have gotten to know over the last six years, and the candidate running for governor.

The contrast is dramatic. The central persona being pushed by the Newsom campaign — that of a postpartisan progressive who has united fractious San Francisco around innovative, common sense solutions to the most vexing problems using his considerable courage and political skills — seems like pure fiction to most City Hall watchers.

Here's Newsom, the candidate, kicking off his campaign and describing a harmonious local political scene: "We stopped fighting over who was going to be in charge and started working together to find solutions."

Here's the reality: Newsom is a politically isolated mayor who refused to heed the voter directive to meet regularly with the Board of Supervisors or take part in budget negotiations involving key community stakeholders. His spokespeople regularly belittle and deride progressive supervisors and organizations. He has vetoed consensus legislation on tenant protections, police foot patrols, new revenue measures, and new parking policies. He is proudly taking campaign credit for other people's initiatives he once opposed. He has been absent from some of the most important policy debates in the city. He has demanded the resignations of all appointees and top officials, even those protected by contracts and fixed terms. His dysfunctional, politicized office has been criticized for its secrecy by both the civil grand jury and Sunshine Ordinance Task Force and for its emphasis on loyalty over competence by past and current employees.

He is utterly unwilling to engage with people who disagree with him. In fact, he refused the *Guardian's* month-old request to discuss the issues raised in this article.

"It's like a Wizard of Oz creation. You pull back the curtain and there's nothing there," said Aaron Peskin, who was regularly vilified by Team Newsom when he served as president of the Board of Supervisors. "He is kind of an empty, sad guy and his handlers have managed to create a persona that is fake and false."

A close examination of Newsom's record and statements shows a history of contradictions. He has supported and opposed public power, decriminalizing marijuana, requiring employers to help pay for the city's universal health care system, temporarily closing some streets to cars, shelter and treatment on demand for the homeless, higher clean energy standards, and a long list of other issues.

He called for Muni to be free, then insisted on doubling Muni fares.

You'd think this would be a formula for political failure, that eventually California voters would figure out the fraud. But that's not necessarily true. The reality, political professionals told us, is that the general public just doesn't care about the details of his mayoral tenure. Such nuances don't translate well into a statewide campaign.

Newsom's platform and persona are what voters want to hear right now — and they're just believable enough to be an easy sell for modern



PHOTO OF GAVIN NEWSOM BY JOHN M. HELLER/GETTY IMAGES

## The two Newsoms

The candidate for governor bears only a vague resemblance to the mayor of San Francisco

media manipulators.

But the public ought to be paying attention — because the record suggests that Newsom is hardly a great candidate for governor.

### FOR THE RECORD

The policy initiative Newsom cites most frequently on the campaign trail is Healthy San Francisco, a plan to provide health care to all city residents, mostly by requiring employers to provide health insurance to their workers or pay into a city program that covers visits to city clinics and hospitals.

"In my city, we're well on our way to universal health care. How can we afford it? Well, we're proving what you already know: it's less expensive to keep people well than it is to treat their sickness," Newsom said in his announcement speech.

"Mayor Gavin Newsom isn't waiting for the politicians in Sacramento to solve this problem — he's created the only universal health care program in the country," reads the Newsom campaign Web site.

It may be true that preventive care saves money over the long run, but that has nothing to do with how San Francisco affords this program. And Gavin Newsom never created it.

First of all, Healthy San Francisco wouldn't exist if then Sup. Tom Ammiano (now a member of the California Assembly) hadn't spent years fighting for a universal health care plan paid for by employers.

And while Ammiano was being savagely attacked over the idea by the business community, a key constituency of the mayor, Newsom

sat on the sidelines until Ammiano lined up enough votes to approve the plan. At that point, Newsom introduced his own health plan, worked with Ammiano to merge the two, and has been taking credit for it around the country ever since.

Ammiano credits labor, not Newsom, with doing the hard work of fighting business community opposition to Healthy San Francisco. "The mayor's role was that we would keep him updated, but I don't think he thought it was going to happen," Ammiano told us. "There's no doubt he came along for the ride."

Going through the issues on Newsom's campaign Web site, there are a startling number of claims that don't match his record. A few examples:

"California must be ready for a wide range of natural disasters ... [and] man-made disasters as well — terrorist attacks, hazardous material and oil spills, and biological and chemical threats," said the mayor, whose latest budget includes a 24 percent cut to the Office of Emergency Services and who appointed unqualified (but politically connected) Republican hack Annemarie Conroy to head OES, and who remained on vacation in Hawaii as San Franciscans responded to the Cosco Busan oil spill, the biggest in San Francisco Bay.

"In the midst of a national economic crisis, San Francisco's economy has remained strong ... Mayor Newsom — building on his experience in the private sector where he built a thriving enterprise of 15 businesses and created 1,000 jobs — has transformed the city's economy," his campaign wrote. Yet in his latest budget, he

argues how weak the city's economy has become and uses the crisis to slash spending on public health, social services, building inspections, and other essential services in the biggest government downsizing in the city's history. Biotech businesses have located in the city, as Newsom has often touted, but they aren't paying any city taxes because of a measure he sponsored exempting them.

"Working largely with existing resources, Mayor Newsom has applied a little common sense and a lot of innovation to help turn San Francisco public schools into a statewide model for educational achievement," writes the campaign. But despite regularly claiming credit for schools in his stump speeches, Newsom has had little to do with the San Francisco Unified School District, which has avoided layoffs mostly because of support from city funds (thanks to a voter-approved measure authored by Ammiano) and a parcel tax spearheaded by downtown financier Warren Hellman and others. Newsom also has done little to help find solutions to the most controversial issues plaguing the school district in recent years, such as eliminating JROTC, school closures, desegregation, and the divisive tenure of former Superintendent Arlene Ackerman. Indeed, his biggest role was defending a superintendent so polarizing the board of education fired her.

That has been the most common complaint about Newsom from both his political allies and opponents: he's always been unwilling to spend his political capital on anything that might help the city or solve its problems.

The polls may show that Newsom's popular, but he has never been able to translate that into political success. Despite spending a record-setting \$7 million and nearly two years on his first mayoral campaign, Newsom only beat the poorly funded, last-minute campaign of Matt Gonzalez by about five percentage points.

Two months into his first term, on March 3, 2004 Newsom's signature Workforce Housing Initiative went down hard, as have most of the ballot measures he has supported. The one notable exception was last year's Proposition G, a measure Newsom created along with U.S. Sen. Dianne Feinstein to give Lennar Corp. the exclusive right to develop more than 10,000 homes and a new football stadium on Hunters and Candlestick points and through much of southeast San Francisco. That plan remains the centerpiece of Newsom's housing policy even as the housing market and the value of Lennar's stock have both collapsed.

When it comes to the Board of Supervisors, Newsom's candidates lose almost every time there's a closely contested race. In the last election, Newsom backed Joe Alioto, Ahsha Safai, and Sue Lee, all top fundraisers in their respective districts — and all of them lost. Even in ultra-liberal District 9, where one of three well-qualified progressive candidates was virtually guaranteed to win, Newsom backed a business-friendly also-ran.

Two years before, Newsom gave his strong support to Doug Chan in conservative District 4 and Rob Black in District 6, home to Newsom nemesis Chris Daly. Newsom actively campaigned for both men harder than he has for any other supervisorial candidate — and both lost.

CONTINUES ON PAGE 14 »





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## Newsom CONT>>

Newsom even lost control of his own party. While he was campaigning for Hillary Clinton in the Democratic Party presidential primary, Daly, Peskin, and the progressives put together a campaign to take control of the Democratic County Central Committee, besting Newsom-backed alternatives.

That's not to say Newsom isn't a shrewd politician. Indeed, the one move that put him on the national political map was the same one that ensured his popularity and reelection in San Francisco: his decision to issue marriage licenses to same-sex couples shortly after taking office in 2004.

There's no evidence to refute Newsom's claim that this was a principled decision stemming from his outrage at federal efforts to ban same-sex marriage. But as a side benefit, the move made Newsom of beloved figure among LGBT voters (who mostly cast their ballots for Gonzalez in 2003) and transformed Newsom from an ambitious and privileged young politician to an early civil rights leader in the eyes of many.

### THE WAY HE WORKS

When Newsom unveiled his 2009-10 budget, it wasn't in the Board of Supervisors Chambers, where there's plenty of room for the press and public and where mayors have traditionally held these events. Instead, he made the announcement in his private inner office. And even though he invited local journalists, he filled the small room with department heads and supervisors and made the media peer in from an adjoining room. Then he spoke for nearly an hour and concluded the event without taking questions.

"I look forward to working with the Board of Supervisors," Newsom said, but nobody believed him. He made that same promise in January and then refused to work with supervisors or even to signal his intentions with the direction of this secretive budget.

"We stopped fighting over who was going to be in charge and started working together to find solutions."

Mayor Gavin Newsom

It was an event that was in many ways emblematic of Newsom's tenure as mayor, which he has always insisted be conducted on his terms, even when those terms contradict provisions of the City Charter, ignore his supposed partners in governance, or infer an almost kingly power that denies the notion of checks and balances on power.

"It's totally top secret. They're trying to control the message as much as possible," Sup. John Avalos, chair of the boards' Budget Committee, told us before the event. "It's going to be a gubernatorial campaign event, with a carefully crafted message that has more statewide implication than local implications."

Newsom visited the supervisors fewer times than any mayor, a trend with both real and symbolic meaning. Former Mayor Willie Brown was often criticized for heavy-handed tactics, but at least he was engaged with the political process by being willing to take on his political opponents and fight it out in public.

Newsom ended the tradition of delivering the legally required State of the City speech at the board chambers, instead holding it in locations around the city that emphasized something his political advisors found important.

Then last year, he dispensed with the speech entirely and highlighted what a tech-savvy hipster he is by releasing a set of marathon YouTube videos, 7.5 hours in all, and calling it his State of the City speech, a stunt that was universally panned by local journalists, even by normally sycophantic *Examiner* columnist Ken Garcia.

Newsom's administration earned repeated condemnations from the Sunshine Ordinance Task Force for withholding public documents and information, from internal e-mail to his daily schedule.

"Withholding information is the name of the game for this administration. It's how they work," Avalos said.

Newsom had developed such a reputation for political disengagement that voters overwhelmingly approved Proposition I in 2006, calling for the mayor to show up at Board of Supervisors meetings once a month for policy discussions. But Newsom simply refused to go, deriding the idea as "political theater" and announcing that he would instead hold regular forums in the community, which turned out to be highly scripted political events with department heads required to attend.

It wasn't the last time he would use department heads as campaign props. The next year, in September 2007, Newsom suddenly decided (without seeking any legal advice

first) to ask for resignation letters from all department heads and top officials, as well as appointees to city board and commissions.

Although he cast it as a bold, fresh move to shake things up, Newsom didn't have the authority to do so. Many commission members serve fixed terms to prevent the mayor from exercising just this kind of political pressure on supposedly independent bodies.

Ultimately Newsom accepted only a few of the more than 200 resignations he requested. But the message was clear that Newsom was in charge and that he demanded the personal loyalty of those who serve in city government. Not long after, he summarily fired two popular and effective department heads — Susan Leal at the Public Utilities Commission and Margaret Brodtkin at the Department of Children Youth and Families — because they were taking independent steps and not following the mayor's script.

### CHARACTER AND CONNECTIONS

Newsom is campaigning as a man of integrity. "I'm not the kind of person who says one thing in private and does another in public. You will know where I stand," he told the California Democratic Party Convention on April 25.

Yet at the end of January 2007, we got a telling peek at the actual moral fiber of Team Newsom. That was the week a pair of simmering scandals burst into public view, both of which were handled disingenuously by Newsom (see "Newsom's scandals," 2/7/07).

The first was an incident in which Newsom's press secretary, Peter Ragone, was caught by the SFist blog using fake names to post comments to that and other blogs attacking Newsom's critics. When confronted about it by the *Guardian* and other journalists, he lied and blamed the posts on an imaginary friend, only admitting the truth once he was finally cornered.

But that admission was overshadowed by even bigger news that day, Jan. 31, when the *San Francisco Chronicle* printed a long-rumored story about Newsom's affair with his political appointments secretary, Ruby Rippey-Tourk, who was married to Newsom's reelection campaign manager and close confidante, Alex Tourk.

Newsom held a brief press conference to admit that "everything you've heard and read is true and I'm deeply sorry about that" and say he was getting back to business. He took no questions.

The next day he announced he had a drinking problem and was

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**Mayor Gavin Newsom unveiled his city budget proposal June 1, offering conciliatory rhetoric that has been belied by his divisive actions.** | PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

seeking help from the Delancey Street Foundation. Again, he took no questions and offered no answers about how he was casually dealing with that intensive (and politically connected) program (see "Sorta, maybe an alcoholic," 2/28/07).

A month later, controversial press secretary Ragone was moved from the Mayor's Office to Newsom's reelection campaign. Today, Ragone is the spokesperson for the gubernatorial campaign.

His replacement, Nate Ballard, has been every bit the scorched earth political operative, using glib put-downs to respond to serious requests for information and offering up belittling one-liners to attack progressive supervisors. Together with political consultant Eric Jaye, the ambitious trio is widely considered to be running the Mayor's Office.

For years, Team Newsom has been perceived as looking beyond San Francisco and failing to establish any significant political base here.

"He's not put together any kind of coalition. He is sort of an island," University of San Francisco political science professor Corey Cook told us.

Neither has Newsom been the reliable representative of business interests the downtown power brokers thought they were getting when they dumped money into his 2003 mayoral campaign. Many privately grumble that their desires have taken a back seat to Newsom's personal ambitions.

But there are several well-documented examples of Newsom flipping his position on an issue after getting a call from a high-profile supporter. The first significant one came in December 2005 when Gap, Inc. founder Don Fisher convened a meeting to demand that Newsom oppose an ordinance limiting the amount of parking that could be

built along with housing in the downtown core, progressive legislation championed by Newsom's planning director Dean Macris.

Fisher and other downtown power brokers were angry with Newsom for being disengaged and letting progressives take control of the city's agenda. As *Guardian* reporting later revealed (see "Joining the battle," 2/8/06), Newsom agreed to oppose the legislation and support an alternative written by a group of developer attorneys, which went nowhere. He eventually vetoed the good legislation, demanded some pro-developer loopholes, and signed the weakened legislation.

Another notable corporate-inspired flip-flop came last year when Pacific Gas and Electric Co. urged Newsom to reverse his support for installing two city-owned combustion turbine power plants, which he complied with within two weeks of the May 5 request (see "Ongoing threat," 5/21/08).

Critics contend that PG&E didn't want any public power projects, and even though Newsom told the *Guardian* that he supported public power during both of his mayoral election endorsement interviews, he went along with PG&E's wishes (claiming it was really about fossil fuel generation, not public power).

But within a few months Newsom decided he was actually against public power, using the new stance as his reason for opposing the Clean Energy Act (which would have set high renewable energy standards and created a study asking whether public power was the best way to meet those goals). After PG&E spent more than \$10 million, the most ever on a San Francisco campaign, the Clean Energy Act was soundly defeated last November.

Yet confronting Newsom about any of his contradictions, flip-flops, and unsavory actions can get questioners black-balled. KGO-TV reporter Dan Noyes was shut out of the Mayor's Office after he asked tough questions. And earlier this year, Newsom blocked me on Twitter after I publicly questioned his penchant for the communications medium (and the spelling errors that riddled his tweets).

"He's notorious for having a thin skin," Ammiano told us, relaying a recent incident in which Newsom called Ammiano early one morning to yell at him after a blog quoted Ammiano for raising concerns that Newsom's budget cuts are undermining the Healthy San Francisco program.

Peskin used these adjectives to describe Newsom: narcissistic, defensive, insecure, petulant, thin-skinned, and paranoid.

"Like a lot of people who come from privilege, he's a do-gooder. And that, a lot of times, doesn't allow him to see the forest for the trees," Ammiano said.

It is that gulf between how Newsom is and how he presents himself that frustrates many San Franciscans.

"If Gavin Newsom were as effective as he's selling himself as, we certainly wouldn't be in the mess we're in," said Debra Walker, a progressive activist, member of the Building Inspection Commission, and candidate to replace Chris Daly on the Board of Supervisors. "The problem is, he's charming. He does well at power points and engaging the audience. He's good. But we all know it's empty. He doesn't have much to do with government. He's just not engaged."

CONTINUES ON PAGE 16 »



Claude Sidi, DMD

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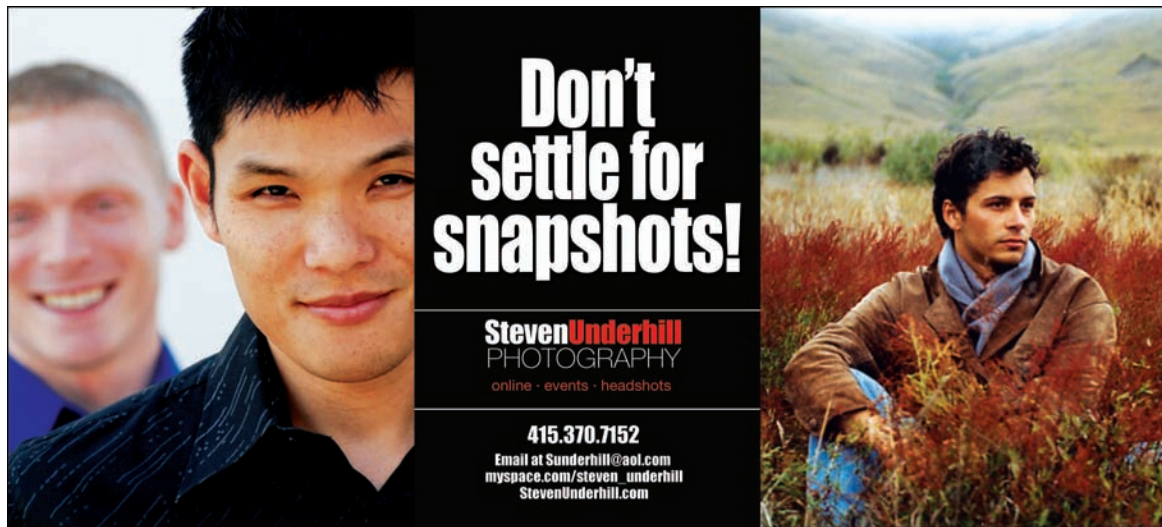
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## Newsom CONT&gt;&gt;

Cook told us that Newsom “has not worked closely with the Board of Supervisors.” But as he runs for governor, he’s attempting to portray that political isolation as a kind of strength.

“In this economic environment,” said Barbara O’Connor, a political communication professor at Sacramento State University, “it’s the only message he has.”

## DOES IT MATTER?

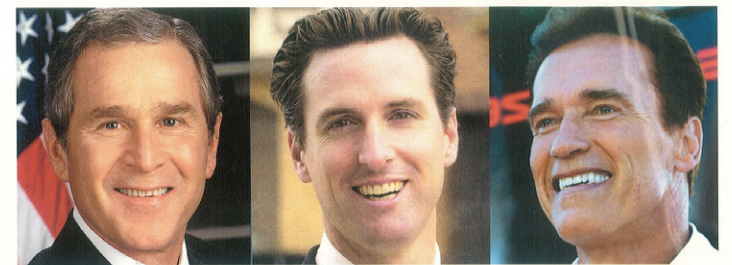
Whether or not Newsom fits the image of the postpartisan pragmatist he’s running as, most political experts say that’s what Californians — frustrated that the two major parties

stuff he hasn’t done well is stuff nobody cares about.”

Latterman says Newsom has an amazing ability to survive his many scandals and shortcomings and remain popular. “The guy is Teflon, he really is. Newsom is a charming guy. In a crowd, people like him.”

This isn’t an assessment everyone agrees with. Certainly Newsom can come off as arrogant, a trait displayed during his “it’s coming, whether you like it or not” speech on same-sex marriage that the Yes on Proposition H campaign used so effectively against him in television ads.

O’Connor said she recently moderated a panel Newsom was on and wasn’t impressed. “I was amazed at how facile he is. He has a



## Compassionate Conservatives

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This poster from the 2003 mayor’s race compared Newsom to then-President George W. Bush and Gov. Arnold Schwarzenegger, comparisons that some political consultants say reflects their similarly “postpartisan” campaign messages and tactics.

have essentially fought to a stalemate — are looking for right now.

“The whole postpartisan argument is more or less where voters are here in California,” Cook said.

“They want someone who’s going to come in and take charge,” O’Connor said. “You want something good at win-win conflict resolution, but not someone who will do anything for votes.”

It’s unclear at this point whether Californians will see Newsom as a smarmy politician pandering for votes, or the real deal example of a next-generation political leader.

“There are disconnects and there are hypocrisies, but they’re not going to matter a helluva lot. He’ll get to play this game on his ground,” said David Latterman, a San Francisco political consultant who works with moderates like Newsom.

“We forget what the average person out there thinks or cares about,” he continued, referring to San Francisco political insiders. “Local city politics bores more people. The

long way to go to being able to connect to the person.”

Cook and Latterman say Newsom has presided over a city that has shown real leadership on health care, environmentalism, technological innovation, and other issues Newsom is running on. “Newsom, as the leader of the city, gets credit for that,” Latterman said.

That may infuriate San Franciscans who know more about Newsom, but that anger isn’t likely to cause Newsom too many problems on the campaign trail. The stronger he gets hit by San Francisco progressives, the more he can use those attacks to explain why SF wackos are so hard to work with.

“He’s trying to turn all those things into positives, saying that’s why everyone hates him. It’s Arnold 101,” Cook said.

Newsom’s playing hard to the youth vote, boasting of how many fans on Facebook and followers on Twitter that he has — but not

CONTINUES ON PAGE 18 >>



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## Newsom CONT>>

all his positions are in step with young voters.

Ammiano noted how Newsom opposes his legislation to legalize and tax marijuana, an issue that polls strongly with young people and that could help the state's fiscal crisis. Ammiano said he asked many of Newsom's young volunteers at the recent California Democratic Convention (although few were from San Francisco) about the issue, and they were surprised at Newsom's position. "A lot of the young people who supported him at the Democratic convention did not know he's not supporting my marijuana bill [Assembly Bill 390]," Ammiano told us.

There's also the fact that Newsom opposed this moment's big change candidate, President Barack Obama. Instead, he joined with most political establishment Democratic stalwarts and backing Hillary Clinton in the primaries.

In fact, some of Obama's California supporters are looking to bring a candidate who shares their values into the race and have formed a group called Change Candidate for California to recruit a gubernatorial candidate.

"We're not convinced that Mayor Newsom is the best candidate to lead us out of this crisis," said Steve Fowler, one of the group's founders. "We are inspired by the Obama campaign and we want a leader who can reengage Californians with their state."

O'Connor also thinks there's a good possibility others will get into the race: "It's not a good field on either side and you may see some people come in as a result."

Yet for now, Newsom the candidate looks like a strong contender, despite his myriad flaws.

"But the question is, How does that brand govern?" Cook said.

Being the postpartisan maverick may play well at the polls, but Gov. Schwarzenegger is proving that it translates into being unable to effectively govern the state or find common ground between the two polarized parties.

"It's a good campaign position," Cook said. "But I don't think this is a viable governing strategy for California." **SFBG**

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Links to hundreds of past *Guardian* stories about Newsom, coverage that supports much of this article



# Which kind of poison?

By Rebecca Bowe  
rebeccab@sfbg.com

**GREEN CITY** The push from city leaders to shut down Mirant's aging Potrero power plant advanced another step June 2 when the San Francisco supervisors approved an ordinance sponsored by Sophie Maxwell and Michela Alioto-Pier that urges closing the entire facility by the end of 2010 and directs the San Francisco Public Utilities Commission to update a plan charting the city's energy future.

But the current city proposal for closing the Mirant plant appears to rely entirely on replacing that power with the output of other private fossil fuel plants — in someone else's backyard.

The city is following the same script as Pacific Gas and Electric Co., which wants to upgrade and expand the lines bringing its own private power into the city — instead of San Francisco generating power of its own.

In fact, Mayor Gavin Newsom has introduced legislation to sell four city-owned combustion turbines that are currently collecting dust in storage in Houston. Obtained as part of a 2003 lawsuit settlement, the turbines were almost employed last year to build four small city-owned power plants to fully replace the Mirant facility — but that plan was ultimately shot down.

The California Independent System Operator (Cal-ISO), a federally regulated body that oversees grid reliability, currently requires Mirant's dirty San Francisco facility to stay in service to provide in-city generation capacity in case of catastrophic power grid failure. But city officials now say a new underwater power cable from the East Bay could replace Mirant Unit 3, which spews fumes into the Bayview-Hunters Point neighborhood.

Last month, Newsom, Board of Supervisors President David Chiu, City Attorney Dennis Herrera, SF Public Utilities Commission General Manager Ed Harrington and Sups. Sophie Maxwell and Michela Alioto-Pier sent a letter to Cal-ISO making the case that with the installation of the TransBay Cable — which would link the city with generating facilities in Pittsburg — and other planned system upgrades, the entire Mirant facility could be retired by next year.

Maxwell's ordinance references that letter, and urges PG&E

to "develop expeditiously" its transmission-upgrade projects to pave the way for the plant's closure. Cal-ISO spokesman Gregg Fishman says that so far, it hasn't reviewed PG&E's plans.

Joe Boss, a longtime member of the city's power plant task force, says he has little confidence that Mirant can be shut down without being replaced with new in-city electricity generation. He told us he believes it's a bad move to sell off the publicly owned combustion turbines.

The TransBay Cable is essentially a 10-inch thick extension cord that would connect a PG&E substation in Pittsburg with another PG&E substation in Potrero Hill. It's being bankrolled by the Australian investment firm Babcock & Brown, which ran into serious financial trouble during the economic downturn, and its San Francisco branch was bought out last month. Currently under construction, the cable project is being built in tandem with the Pittsburg power company, a municipal utility that would retain ownership of the cable and converter stations. PG&E customers will ultimately pay for power transmitted over the line.

The way the theory goes, once the cable goes live next March, Potrero's Unit 3 — a natural-gas fired generator that runs about 20 hours a day — could finally be shut down. "But the question is, is it just going to bring dirty power to SF?" asks Sierra Club Energy Board chair Aaron Israel.

Near the Pittsburg end of the cable, there are two gas-fired Mirant-owned power plants, operating since 1972 and 1964.

There are proposals for two new Mirant natural-gas fired power plants in that area as well, plus a 530 MW plant called Gateway owned by PG&E that became operational this year.

So the future looks like this: San Francisco gets rid of a pollution source, and shifts the problem to a poor community 40 miles away. And PG&E and Mirant retain their hegemony over the city's electricity supplies.

"Which poison would you like?" is kind of where the debate is," says Greenaction for Environmental Health & Justice Executive Director Bradley Angel. "We've got to keep advocating for a dramatic increase in renewable energy, here and elsewhere," Angel says. But that's not going to happen with PG&E and Mirant calling the shots. **SFBG**

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# GUARDIAN

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## THURSDAY JUNE 11

### FILM

**Temescal Street Cinema**  
Back for its second year is Oakland's own urban filmgoing experience, Temescal Street Cinema. Flicks are free (and so's the popcorn!), and each Thursday-evening show includes live music. But most exciting, the movies on tap aren't the usual in-the-park fare: Bay Area filmmakers are front and center, with works by Sam Green and Judy Irving, among others. The kickoff event features Marcia Jamal and Ken Schneider's doc about bilingual education, *Speaking in Tongues*, a recent selection at the 2009 San Francisco International Film Festival. It's paired with a program of shorts made by kids at Oakland's Children's Hospital. **(Cheryl Eddy)**

8 p.m. (continues through July 16), free  
Telegraph at 49th, Oakl.  
(510) 860-7327  
www.temescaldistrict.org

### EVENT

**"Moths of the Bay Area"**  
I can't guarantee any cameos by Mothra, or even by the Peanuts, the finger-sized twins whose siren songs are the musical form of speed dial when it comes to the giant insect hero of movieland. I

can guess, however, that the Sphinx moth — an expert hummingbird impersonator — will be up for discussion, as will other winged masters of disguise when veteran expert Dr. Jerry Powell discusses Bay Area moth life. **(Johnny Ray Huston)**

7:30–9 p.m., free  
Randall Museum  
199 Museum Way, SF  
(415) 554-9600  
www.randallmuseum.org

## FRIDAY JUNE 12

### THEATER

**Muni Diaries**  
For ages, the topics of love and hate have inspired countless men and women to wax poetic. But for one night, another pair of equally compelling four-letter words will be honored: Muni and BART. Fellow riders lower the veil of anonymity as they take stage to relive their most memorable public transportation experiences through spoken word, haiku, theater, and musical performances. Expect to laugh. Expect to cry. Expect to get wasted while hearing others' tales of woe — and feel better when you realize you're not the only person who has sat next to a public masturbator. The editors of *Muni Diaries*, an

online forum for everything Muni-related, host the event. **(Victoria Nguyen)**

7–9:30 p.m., free  
Make-Out Room  
3225 22nd St, SF  
(415) 647-2888  
www.makeoutroom.com

### EVENT

**thread/bare**  
The LAB promises this strip-tease auction is its most debauchorous event of the year. The multitasking emcee Rodney O'Neil Austin, auctioneer Deena Davenport, and DJ Chris Brennan host a runway show that simultaneously parodies and celebrates the world of fashion as the latest in men's and women's apparel from Alexandria von Bromssen, Miss Velvet Cream, Mission Statement, and others is auctioned right off the catwalk. Fashion and jewelry designers are selling original items in a down-and-dirty trunk show supporting the designers and the LAB. Come for the glamorous decadence, stay for the altruistic thrust. **(D. Scot Miller)**

7–10 p.m., \$10–\$20;  
trunk show Sat/13, 1–6 p.m., free  
The LAB  
2948 16th St., SF  
(415) 864-8855  
www.thelab.org

### MUSIC

**Immortal Grind Legion West Coast Tour: Unholy Grave, Phobia, Magrudergrind, Voëtsek, and Godstomper**  
Detractors tend to dismiss grindcore as a godawful racket, but the nasty little hyperactive cousin of punk and death metal was never about "discernable chord progressions" or other pretentious contrivances. Grindcore is about rock at its most aggressive and gleefully inaccessible essence, presented as a series of spastic bursts that make their point with the subtlety of a loose chainsaw. What's more, it's a whole lot of fun. This promises to be the loudest show you'll attend all summer. 1,2,3, blast! **(Tony Papanikolas)**

7:30 p.m., \$8, all ages  
924 Gilman, Berk  
(510) 525-9926  
www.924gilman.org

### FILM

**Alcatraz Reunion**  
Travelers flock to Alcatraz, buying T-shirts emblazoned with one-liners like "Psycho Ward Outpatient" and "Alcatraz Swim Team." The island's mystique and reputation keeps them coming back. After all, George "Machine Gun" Kelly, Whitey Bulger, and Al Capone all called Alcatraz "home" at one time or another. In *Alcatraz Reunion*, as the

prison's 70th anniversary approaches, award-winning filmmaker John Paget invites former alumni back to the fortress. Planning an unconventional reunion of epic proportions, he sets out on a cross-country road trip to track down ex-inmates and correctional officers, all while exploring the ins and outs of Alcatraz and its transformation from infamous state penitentiary to lauded tourist attraction. Just goes to show that one person's prison is another's paradise. **(Laura Swanbeck)**

7 p.m., \$10  
Roxie Cinema  
3117 16th St., SF  
(415) 863-1087  
www.theunitedfest.com/sanfrancisco

### FILM

**Queer Women of Color Film Festival**

The recent upholding of Proposition 8 was devastating — but the fight for marriage equality in California ain't over by a long shot. Protests are taking place, nonprofits are organizing new campaigns, and artists are creating fresh works that channel frustration into creative energy. I'm guessing the latter — with touches of activist spirit — will be on display at the fifth Queer Women of Color Film

Festival, which turns its focus to issues of immigration, a particularly timely concern for couples who can't legally get married, even when one partner is in danger of being deported. The opening night program, "Multiple Borders," offers an international patchwork of viewpoints on the subject, with many filmmakers in attendance. **(Eddy)**

7:30 p.m. (continues through Sun/14), free  
Brava Theater  
2789 24th St, SF  
(415) 641-7657  
www.qwocmap.org


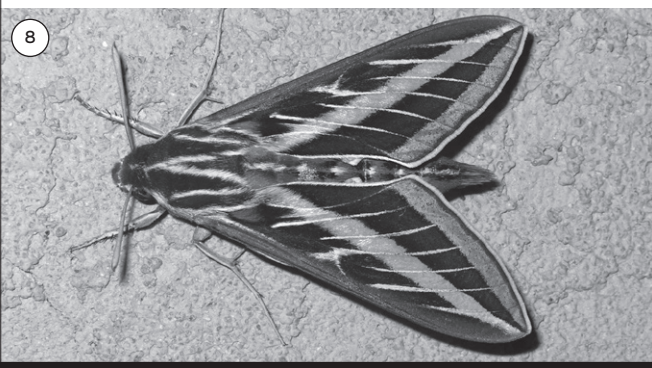
### THEATER

**Conanator: The Barbarian**  
It looks like *Conanator: The Barbarian* has everything you'll need for a great night of theater. Gratuitous gore? Check. Sword fights in the audience? Uh huh. Gallons of fake blood sprayed all over your face? Of course. The new Primitive Screwheads' show is a sword and sorcery epic that follows Conanator, the hero of his time, on his first adventure. The show, which parodies the Conan the Barbarian movies, will be performed in the style of radio broadcasts of the '30s and '40s. Warning: I'm not kidding about the fake blood. Wear clothes you wouldn't mind painting. **(Nguyen)**

8 p.m. (continues through July



A series of spastic bursts make their point with the subtlety of a loose chainsaw.

MUSIC 24	ART 39	STAGE 41	EVENTS 43	FOOD + DRINK 44	FILM 47
<div>5</div> 		<div>6</div> 	<div>7</div>  <div>8</div> 		<p>(1) Fashions by Gytha Mander (see Fri/12); (2) grindcore practitioners Unholy Grave (see Fri/12); (3) Nina Persson of A Camp (see Sun/14); (4) the Warriors come out to play, 1979-style (see Sun/14); (5) Jay Reatard doesn't wanna dance (see Sat/13); (6) poster for <i>Alcatraz Reunion</i> (see Fri/12); (7) Beverly Lee and the Shirelles (see Tues/16); an example of a Sphinx moth (see Thurs/11)</p> <p>JAY REATARD PHOTO BY RUBEN COX; SPHINX MOTH PHOTO BY MAUREEN WILKS</p>

18), \$20  
Great Star Theatre  
636 Jackson, SF  
(415) 820-3907  
www.sfindie.com

EVENT/MUSIC

**Harmony Festival '09**  
The annual Harmony Festival continues its 31-year tradition of showcasing a massive collection of musical acts and speakers while promoting progressive ideals and practices, from the ecological to the spiritual. Headliners include CAKE and Michael Franti & Spearhead, and the overall bill ranges from world beat to hardcore, with room for the ever-growing pulsating musical brain that is the Orb. The event also promises an Eco-Village, a Kids' Village, and a meet-and-greet with some of the speakers. **(Papanikolas)**

1–10 p.m. (continues through 6/14);  
\$30-119 (kids free-\$10); all ages  
Sonoma County Fairgrounds  
1350 Bennett Valley,  
Santa Rosa  
www.harmonyfestival.com

VISUAL ART

**“Tossed and Found”**  
The work for “Tossed and Found” originates from weekly workshops at Hospitality House, where artists and staff shared tools, strategies,

and techniques for making art from junk. The artists in this exhibition have a unique relationship with their materials — many are homeless or formerly homeless, and their experiences salvaging discarded items run deeper than vogueish trends. Find out what “the stone that the builder refused” can be. **(Miller)**

5–7 p.m. (continues through July 31), free  
Gallery 146  
146 Leavenworth, SF  
(415) 729-2110  
www.hospitalityhouse.org

SATURDAY  
JUNE 13

MUSIC

**Jay Reatard, Thee Oh Sees**  
Last time in SF, Mr. Reatard provided quite a spectacle. His brutal act included hurling a girl into the audience after she disrespected his ax. A few YouTube incidents show that violence is commonplace with Jay. Who knows what'll happen when the temperamental hothead returns to “make music, not dance to it.” That's an actual Jay quote from an after-party he attended while breezing through my college town. Apparently he didn't wanna join the fun. Maniac or not, he puts on a damn good show. John Dwyer and company bow down to do

the opening honors. Thee Oh Sees' latest, *Help* (In The Red), brings the West Coast garage sound you'd expect, as Dwyer's been around the block. That's not to say there aren't surprises. Someone breaks out a flute on one track. Shades of Jethro Tull! **(Andre Torrez)**

With Earthmen, Strangers.  
9 p.m., \$15  
The Independent  
628 Divisadero, SF  
(415) 771-1422  
www.theindependentsf.com

SUNDAY  
JUNE 14

MUSIC

**A Camp**  
Nina Persson of the Cardigans and Nathan Larson of Shudder to Think know how to make beautiful music together. Anyone who has heard “The Bluest Eyes in Texas,” their contribution to the score of 1999's *Boys Don't Cry*, knows this. Comparing love to shotguns and indulging in romantic sacrilege with a wink, the country chanteuserie of Persson and Larson's musical project A Camp is on a par with the Cardigans' little-known and panoramically beautiful album *Long Gone Before Daylight* (Stockholm, 2003). Oh, and A Camp covers

Daniel Johnston's “Walking the Cow.” Rubies rep the local side of this show's bridge from the Bay Area to Sweden. **(Huston)**

With Gentleman Reg, Rubies  
8 p.m., \$17  
The Independent  
628 Divisadero  
(415) 771-1421  
www.theindependentsf.com

FILM

**The Warriors**  
Set over the course of one harrowing night in a dystopian New York City, Walter Hill's 1979 pulp masterpiece *The Warriors* plays out like an epic action figure battle come to life. The titular gang is forced to evade an array of improbably colorful rival factions on the way back to their home turf of Coney Island. True of an enduring cult favorite, there's an under-appreciated artistry behind the comic book action. Hill's vision of the city as a deadly, sprawling labyrinth makes what could have been an overtly goofy film truly suspenseful. A certain iconic line helps, too. **(Papanikolas)**

7:15 and 9:20 p.m., \$7-\$9  
Red Vic Movie House  
1727 Haight, SF  
(415) 668-3994  
www.redvicmoviehouse.com

TUESDAY  
JUNE 16

MUSIC

**Black Quarterback**  
True first-stringers Michael Cavaseno, Kevin Carnes, and David Boyce make up Black Quarterback. Not only does Black Quarterback garner a nomination for best band name ever, the group's members have helped create and define true San Francisco sounds for two decades through projects like Broun Fellinis and Little White Radio. Fusing genres and inventing new ones, the trio plays the front room at Yoshi's every third Tuesday of the month. If you're not at least planning on going, somebody's gonna pull your street card before the week is over. Believe it. **(Miller)**

9:30 p.m., \$3  
Yoshi's San Francisco Jazz Club  
1330 Fillmore, SF  
(415) 655-5600  
www.yoshis.com

MUSIC

**An Evening with the Shirelles**  
starring Beverly Lee: 50th Anniversary Concert  
America's “first girl group” the Shirelles is slated for a whopping six-night stand at the Razz Room. Joined by a refurbished lineup, founding member Beverly Lee is still kickin', ready to sing the

unmistakable “Soldier Boy,” “Will You Love Me Tomorrow,” and “Dedicated to the One I Love.” The Shirelles started in Jersey in 1958, and the group's signature mix of pop, R&B, and soul predated Motown's crossover success. It took England by storm and gained the attention of the Beatles; later, the Mamas and the Papas flattered the Shirelles through imitation. Many people have these ladies to thank for paving the way. **(Torrez)**

8 p.m. (through June 21),  
\$42.50-\$50  
The Razz Room at Hotel Nikko  
222 Mason, SF  
(415) 394-1189  
www.therazzroom.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.





COURTESY OF JANUS FILMS

FILM/VIDEO

## DILLINGER IS DEAD by Marco Ferreri

THU, JUN 11—SAT, JUN 13, 7:30 PM; SUN, JUN 14, 2 PM

Michel Piccoli has got a bad case of 1960s ennui. One night, a lukewarm meal left by his pill-popping wife (Anita Pallenberg) is the last straw, setting off an exquisite train of triggers that leads to his liberation by the morning. Carefully shot to look very loose, this single night is shown only through the details of his nocturnal domestic rituals—cooking, painting, walking in and out of images from TV and home movies, listening to records, and dripping honey on the maid. (1969, 95 min, new 35mm print)



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## trash pop culture news, notes, and reviews



## Arm race

**BIONIC COMMANDO**  
(GRIN/Capcom; PC, XBOX 360, PS3)

**GAMER** Reading faithfully from Hollywood's remake-happy script, the game industry has learned to cannibalize its history. *Bionic Commando* is the first in an ever-expanding series of big-budget 8-bit retreads; *Splatterhouse* (Namco Bandai) is due out later this year, and more are sure to follow.

*Bionic Commando* slots you into the futuristic combat boots of Nathan Spencer, voiced ably if bombastically by Faith No More's Mike Patton. Spencer is equipped with a bionic arm, a telescoping grappling hook of a limb that enables him to cling to his surroundings and swing, Tarzan-style, through the game's various levels. The arm is the game's defining feature, imbuing an otherwise unremarkable third-person action title with a giddy, kinetic thrill.

Physics-based acrobatics are a passable reason to resurrect a moldering NES franchise, and it's too bad Swedish developers GRIN couldn't revamp the production values as well. The game is rated "M," for mature, which means the characters curse like it's going out of style, but the story is insulting to anyone with intelligence even approaching maturity, when it makes sense at all. Stop me if you've heard this one before: a scientifically-augmented supersoldier is released from prison

in exigent circumstances, made hostage by withheld knowledge of his missing wife-slash-daughter-slash-favorite toy, and charged with saving the world by sinister higher-ups who are totally *not* going to stab him in the back at a crucial moment.

Despite its free-swinging promise, the game's lushly designed levels are disappointingly linear. Wide-open areas are liberally slathered with "radiation," an ugly blue texture that acts as a wagging finger of disapproval every time you try to go somewhere the level designers didn't want you to. Swing too high? Death by radiation. Too low? Radiation. Too far to the left? You get the idea.

Also frustrating is a profusion of tepid, gun-based combat, and when you're not using your arm to throw cars at things, you're frantically trying to put bullet-shaped holes in the helmeted henchmen of Gottfried Groeder, a cartoon fascist with a German accent that would make Major Toht blush all the way down to the Headpiece of Ra-shaped scar on his palm.

Given these drawbacks, multiplayer proved to be a refreshing pleasure. Radiation-free and adrenaline-heavy, the game's death matches make you feel like Master Chief crossed with Spider-Man, and the bionic arm provides all sorts of invigorating possibilities. There are possibilities of a sequel too, judging from the post-credits teaser. If someone makes the rounds at GRIN headquarters installing bionic brains, I might be interested. **(Ben Richardson)**

## THE MIX

- (1) Sunday Streets, Mission District
- (2) Houseboat'n' at Bullards Bar Reservoir in Dobbins, CA
- (3) Bombshells and Fou Fou Ha at Precompression, Mission Rock Cafe
- (4) The one and only Miss Nancy Wilson, better than ever at Yoshi's Oakland
- (5) Lynyrd Skynyrd-themed jam session, Glen Park Station



# Elbo Room

**WED**  
6/10  
9PM  
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JUDGES: AYELET WALDMAN, JOSH  
KORNBLUTH, PETER SINN NACHTRIEB

6/12  
10PM  
FREE

LATE SHOW:  
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W/DJS **VINNIE ESPARZA**  
(HELLA TIGHT),  
**B-CAUSE** (4ONEFUNK),  
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**SAT**  
6/13  
10PM  
\$10

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**WED**  
6/17  
9PM  
\$8/  
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(JACOB FRED JAZZ ODYSSEY)  
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# FRIDAY NIGHTS

at the de Young

**June 12**

From 5–8:45 p.m. with live music and cocktails.  
Regular museum admission prices apply.



Left: Bill Witt, *Optician's Sign*, Lower East Side, New York City, 1948, printed 1950. Gelatin silver print. Collection of the Sack Photographic Trust. Right: Gift Basket (or Art Basket made for sale), Pomo, Mendocino county, Ca. 1895. Feathers, beads, straw, 2" x 4-1/4". Gift of Mrs. Samuel G. Fleishman

VIEW the exhibition **Signs: Wordplay in Photography** that explores the myriad uses of signs in the work of 20th- and 21st-century photographers. Closes on June 14.

EXPERIENCE **Honor the Basket**, an evening presented by the de Young Native American Programs Advisory Committee and the de Young Cultural Encounters Friday Nights. This celebration honors the California Native baskets on view that will soon be moved in preparation of a new exhibition opening in August, *Yua, Spirit of the Arctic: Eskimo and Inuit Art from the Collection of Thomas G. Fowler*. Activities include:

- **Ohlone Welcome** presentation by Ann Marie Sayers and Canyon Sayers-Roods
- **Celebratory dance** by Humaya Dancers and Singers of the Costanoan Rumsen Carmel Tribe, led by Ohlone elder Tony Cerda
- **Storytelling and song** by basketweavers I. frank, Kathy Wallace, Julia Parker and Lucy Parker
- **Basket weaving demonstrations, films and art installations** by Ohlone artists Charlene Sul and Anthony Sul

CREATE your own **basket** from yarn as inspired by the evening's events.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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## music

OMG, we feel so *Gloss Magazine*. Redefine it! Caroline Lund (left) reps a new kind of circuit diva. African-jazzy-techno it! Detroit pioneer Stacey Pullen (center) smartens up Temple. Chicken it! House kids the Martinez Brothers (right) rumble into Mighty.



## Post-diva, darling

By Marke B.  
markeb@sfbg.com

**SUPEREGO** “Do you consider yourself a diva?” It’s one of those ridiculously rhetorical nightlife, especially gay nightlife, questions — like “Does this pair of

angel wings and neon bob wig make me look dated?” or “Is that muscle queen by the speakers dancing or frantically signaling with both hands for me to call him on his cellular?”

And yet, here I am in the Castro, asking that very question of potential diva-in-training Caroline Lund ([www.myspace.com/carolinelund](http://www.myspace.com/carolinelund)). Lund certainly has all the particulars in place. Freshly released, circuit-friendly remix album of her debut single “Move Your Body”? Snap. A longtime dance presence on San Francisco’s shirtless gay afterhours scene, coordinating riser-writhers at Club Universe in the ’90s and now Wonderland? Snap, snap. Slick video featuring Lund in an array of revealing outfits, gyrating among backup pec-flexers? Of course. And heavy rotation play on Energy, 92.7 FM? Well, not until the Bay’s biggest progressive-pop dance station actually starts playing more local stuff. But soon.

Originally from Ghana, raised in Stockton, and now living in the Haight, the naturally gorgeous Lund even has a beauty pageant past, snagging a Miss San Joaquin sash when she was fresh out of high school (“I scored a few crowns and moved on,” she laughs). But despite possessing all the slightly played-out signifiers of divadom, she offers a refreshing departure from the usual hyped-up circuit siren. First, she’s not a wailer. “Move Your Body” is an intensely catchy if unthreatening tune: Lund coos her way through the slinky “Ray of Light”-like slice of 2 a.m. loveliness with understated bravado.

She’s also disarmingly self-aware. “Look, I’m a track act,” she tells me, “and I’ve seen a lot of track acts perform. It’s important not to interrupt the flow of the music with announcements, to flesh it organically with dancing and costumes that don’t throw off the vibe.” I’ll probably choke on an empty poppers bottle before I’ll ever again hear a track act describe herself as a track act. And underneath all the artifice, a real drama queen’s heart beats. The teenage Lund used to sneak out of her parent’s house to attend theater rehearsals, and has an impressive acting resume. “With the new release, I just always loved this type of music -- it’s a time in my life

to really go for something,” she says, her eyes sparkling with resolve.

The bone of contention, of course, has always been divas. My cuticles are still raw from clawing my eyes out in the ’90s, trying to explain to my intransigent friends that house is more than just some lady yowling like a stuck pig to “be yourself” while a hurricane of gym clones twitches and disrobes on the dance floor around you. Not that there’s anything wrong with that scene, but it makes me kind of sneezy, kind of stabby. One could even hear much of the past decade’s underground dance music as a reaction to flagrant vocal house — from electro-clash’s snide, clipped raps, to electro’s Uffie “fuck me” mumbles and dubstep and future bass’s virtual obliteration of the feminine.

Maybe all that was necessary. But now that a diva can be “anyone with a midriff and an attitude” — in the words of DJ Bus Station John, who pretty much reintroduced the sound of women singing to SF’s dance underground, with his bathhouse disco revival movement — and Lady Gaga has dominated global charts merely by raiding Grace Jones’ Goodwill bin, can we finally bury the overblown personality-machine and get back to the feeling?

“I’d be honored if anyone called me a diva,” Lund says, demurely. “But really, I just want to be part of the energy, not to own it.”

## STACEY PULLEN

In the early ’90s, along with seminal Detroit legends like Alton Miller, Kenny Larkin, and Carl Craig, ever-cool innovator Stacey Pullen explored and expanded a strain of the early techno sound, implicit in Derrick May’s first releases, that conjured up complex jazz-fusion-like chord shifts and African drum patterns. The results — oh, I’ll just say it — blew out some serious crania. They also helped establish techno as a distinctly black idiom at a time when its definition was being stretched so far it included sampling the *Sesame Street* theme song. In the late ’90s, when everyone was trying to make money, Stacey ventured into harder, more Euro-friendly mixes — with mixed results, at least to this Motor City queen’s ear. The man behind Silent Phase and Kosmik Messenger is back in his semi-abstract yet supremely danceable comfort zone, though, and should be worth braving the Temple weekend crowd for. Pack your anti-bachelorette spray and prepare to be seriously moved.

Fri/12, 10 p.m., \$20. Temple, 540 Howard, SF. [www.templestf.com](http://www.templestf.com)

## THE MARTINEZ BROTHERS

Are Steve and Chris Martinez the great Bronx hope of house? The press hook about the dashingly, actual brothers is that they’re

incredibly tender: now 20 and 17 respectively, they’ve been tearing up global parties for the past couple years. (Don’t ask how they got past the door guys, nosy.) But the real news is that “house” in their case refers to deeply researched, deeply felt mixes that may be ravenous in scope — Kerri Chandler, Pat Methany, and Slum Village all find their way onto TMB’s decks — but are reviving that endangered species: dancefloor soul. This is not to say they’re fuddy-duddies in training, or that there’s cobwebs on the needles. The energetic duo may not yet be, as many have posited, the new Masters at Work (I’ll need to hear a few more releases from them before I’m willing to join that chorus), but when they give the electro-stutter treatment to Roland Clark’s political a capella “Resist” over DJ Spen’s string-driven throw-down “Gabryelle”, the old-school spirits come down. House is alive and finding new children to speak through. **SFBG**

Sat/13, 10 p.m., \$10 advance. Mighty, 119 Utah, [www.mighty119.com](http://www.mighty119.com)

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**NOISE BLOG:** Diva debates continue, blurry memories of Club Universe, more party picks for this week





“My style really comes from the struggle,” says Shaheed Akbar, a.k.a. the Jacka. “I’m not trying to make you like what I’m saying — I’m trying to get into your soul.” On the new, years-in-the-making album *Tear Gas*, Jacka does just that by digging into street knowledge, religious faith, and musical experience.

JACKA PHOTO BY GARRETT CAPLES

## Tears of a thug

After much anticipation, the Jacka of Mob Figaz drops his third solo disc, *Tear Gas*

By Garrett Caples  
a&eletters@sfbg.com

The first time I interviewed Shaheed Akbar, a.k.a. the Jacka — in December of 2007, during a midnight session for *Tear Gas* (Artist Records/SMC), due June 16 — he was rolling purple and green weeds plus two types of hash into a Sharpie-sized blunt. I felt like Paul Bowles interviewing Bob Marley. Having known him three years, I can assure you that even in the Bay’s smoky atmosphere, Jacka blazes like a forest fire.

I dwell on this because it’s one facet of the *Tear Gas* concept, beyond the title’s literal meaning. The perpetual cloud enveloping Jacka is as much a part of his persona as his mobbed out tales of street life, based on experience. Like many artists, the MC enlists his favorite plant in the service of music.

“Weed helps you concentrate on certain things,” Jacka observes, during a follow-up interview last month. “Nothing that contains too much multitasking. But if you don’t rap, try writing one; it’s hard as fuck. Weed gets you outside your normal realm so you coming up with crazy shit.”

### ARE YOU EXPERIENCED?

Yet, considering his consumption, Jacka barely raps about weed, or at least no more than most rappers; he has other things on his mind. When I e-mail Paul Wall, one of several big-name features on *Tear Gas*, to ask why he wanted to work with Jacka, he emphasizes the authenticity of his

collaborator’s verses.

“He speaks from experience when he rhymes,” Wall writes. “Like he’s rapping from a hustler’s perspective for other hustlers.”

The experience Wall cites consists of details which, in the aggregate, might make for improbable fiction. Jacka’s rise to local notoriety at age 18 as a member of C-Bo’s Mob Figaz — whose eponymous debut (*Git Paid*, 1999) moved something like 140,000 units — is fairly well documented. But the story begins much earlier. Born of 14-year-old parents, young Jacka saw his mother get addicted to crack, and his father go to prison for a decade only to be murdered shortly after release. The result was an impoverished childhood in various hoods in Oakland, Richmond, and finally Pittsburgh, where the Mob Figaz began.

“As a kid, everywhere I lived was in the projects,” he says. “A nigga’s whole thing is to get out of there.” Such ambition led Jacka to start dealing crack as early as age 11.

“Say you’re in school,” Jacka continues. “Moms ain’t working. Pops ain’t around. The other kids at school have everything you don’t, as far as clothes and packing they own lunch. All that matters when you’re a kid. You go to junior high and you eating free lunch, people are like, ‘What kind of nigga is you?’ So when you’re from the hood and can hustle, that’s definitely helping your self-esteem. You pulling out wads of cash and motherfuckers who used to laugh at

you ain’t got shit. That made me feel hella good.”

“Things I had to do to survive is one thing,” he says. “But how I feel about it now is another.”

### BLUNT (OR DEEP) EMOTION

Jacka’s willingness to probe psychological wounds reveals another implication of *Tear Gas*. Paradoxically or not, in a genre where emotions are usually limited to elation and anger, a large part of Jacka’s appeal is his emphasis on the melancholy ambivalence of street life. It’s subtle, of course, sprinkled into stories of coke-dealing and cap-busting. But contrary to his assertion on the Traxamillion-produced “Girls,” an infectious thug-pop remake of the 1986 Beastie Boys classic, Jacka doesn’t just “knock hoes and live it up.”

“You can only shoot the breeze so much; you gotta drop a jewel on people,” says Jacka, citing 2Pac, to whom he pays homage in “Hope Is for Real.” “He had to be a sheep in wolf’s clothing because he had to reach me, the niggas in the hood, but look what you learn from him. So I have to study and get wiser to even make a song.”

To be sure, *Tear Gas* isn’t a sociological treatise; like the blues, it voices the despair of a culture rather than proposing solutions. But such articulation is exactly what makes the music of both Pac and Jacka so powerful.

“Listen to Marvin Gaye,” Jacka continues. “I guarantee he’s going to grab your soul. He knows something and could put it together with the

music. And what he talked about was the struggle, the pain. I try to make shit that’ll stick to your soul. Like the music my parents used to listen to.”

Besides his social consciousness, Jacka’s success rests squarely on quality. Last year, his single “All Over Me” — included on *Tear Gas* — hit No. 7 on KMEL’s playlist and No. 15 on Billboard’s “Bubbling Under” singles chart. Yet he refused to rush his album to capitalize on this exposure. Instead, he released 11 side projects. Two of them debuted on Billboard’s R&B/Hip-Hop chart: *Drought Season* (Bern One), a collaboration with rapper Berner, at No. 55, and *The Street Album* (Artist Records), a “mixtape album” with KMEL DJ Big Von, at No. 91.

“Motherfuckers like shit that make them think,” Jacka says, when asked about his appeal. They also like real albums and, taken as whole, *Tear Gas* is among the best rap discs in recent history, major or indie. Despite its array of producers and perhaps a few too many guests, Jacka has fashioned a tight, coherent album where every track is vital — an extreme rarity in contemporary hip hop. With its minor-key, exotic flute and harp textures, the new single “Glamorous Lifestyle,” also produced by Traxamillion and featuring André Nickatina, epitomizes the overall feel.

“It’s not an easy process unless you really listen to music, and follow all kinds of genres,” says Jacka. “Some people just listen to rap, but other music helps you grow as an artist.”

### THE VOICE

Being a rapper, Jacka’s voice is ultimately his most important asset, an instantly recognizable, rounded, mellow drawl — even when he raps fast — that is never raspy, despite the steady diet of blunts. His melodic, half-sung delivery, moreover, perfectly fits his vocal texture and mournful themes.

“My style really comes from the struggle,” he says. “I’m not trying to make you like what I’m saying — I’m trying to get into your soul.” This spiritual goal reflects what he credits as his primary influence: chanting the Koran. Surprising or not, given his gangsta themes, smoking, and even drinking, Jacka is a devout Sunni Muslim. It’s the result of a spiritual quest he began at age 9, when he joined the Nation of Islam.

“They showed me how to be black, because I really didn’t know,” he explains. “I just knew we were in America, we used to be slaves, but I didn’t know why it was so tough for us. They made me read books that taught me to be proud of who I am. They can be a little strict sometimes, but they have to be; there was so much taken away from us.”

When Jacka began intensively reading the Koran, however, he began to question some of the Nation’s teachings. “I realized that what it said in the Koran is what I should do,” he says. “Not that plus something else.”

The development of Jacka’s faith toward more orthodox Islam accelerates. CONTINUES ON PAGE 26 »



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MUSIC

Jacka CONT.,,

ated circa 2000. The Mob Figaz' momentum slowed when C-Bo went to prison and Jacka caught a robbery case that landed him in county jail for a year.

"In jail, I was reading the Koran and realized the Sunni Muslim way is for me," Jacka remembers. "It's the way I can pray directly to God." Following his release, Jacka took his shahada, declaring his formal adherence to Islam. But as rap money dried up in the Bay during its leanest years (2000-04), he returned to crime at a whole new level, even while beginning his solo career with *The Jacka* (Akbr Records, 2001).

"When I started working on my album, things changed for me — I really got into the streets," Jacka says. Rap celebrity gave him connections he otherwise would have lacked. "Whatever rap niggas was talking about, we were living," he says with some pride, although he feels he'll one day have to answer to Allah for his misdeeds. Details of his criminal past are necessarily vague, though if you consider that fellow Mob Figa Husalah was arrested for transporting "over five kilos" of cocaine, a case

culminating in his 2006 sentence to 53 months in federal prison, you get the picture.

"The streets are dried up for me," says Jacka. "Once the feds knock your boy, you can't fuck around for the rest of your life. I'm hot. So I stay with the music now."

"I didn't take the business as seriously as I should have," he admits. "So I had to start from ground zero." Fortunately, by the time Jacka's second "official" solo album *The Jack Artist* (Artist Records, 2005) was ready to drop, the Bay began to heat up again. Even in the heyday of hyphy, the conspicuously non-hyphy *Jack Artist* sold some 20,000 copies, or "more than all those niggas put together," in the words of the man behind it. Yet despite this success, *Tear Gas* sounds little like its predecessor. Instead, it reflects Jacka's artistic growth now that he's settled down to music full time.

"I wouldn't trade this for those times again — never," Jacka says, when asked to weigh yesterday and today. "This is something legit we're doing that's real. My dream as a child was to do this." **SFBG**

myspace.com/thejackamobfigaz

PIER 23

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**TO SERGE WITH LOVE, PART ONE:**  
**ELECTRONIC TRAVELS WITH SERGE GARCIA OF GRECO GUGGENHEIT**

"Some people have their hang-ups about making music on a computer," opines tech house DJ and producer Serge Garcia, a.k.a. Greco Guggenheim. "Then again, some cinematographers during the silent era believed that the introduction of sound to films was fraudulent."

A relatively fresh face in the Bay Area, the 24-year-old Los Angeles native Garcia has more than a few bass monsters he's itching to unleash. Wielding the Detroit techno scene and its forefathers as his beacon, he compounds elements from minimal house and peak-time techno into one banging track after another.

Garcia spent part of his youth in Mexico City, then Barcelona, where he played a lot of soccer (his "first love," he confesses). His introduction to electronic music began thanks to what he describes as "random CDs with the label 'Techno/House Music'" that his older sister would mail to him. "Juan Atkins, Kevin Saunderson, Kerri Chandler, Derrick May," he incants, when asked about some of the DJs and producers who appeared on these CDs. "Basically, dance music that came out of Detroit and its surrounding areas in the 1980s and early '90s."

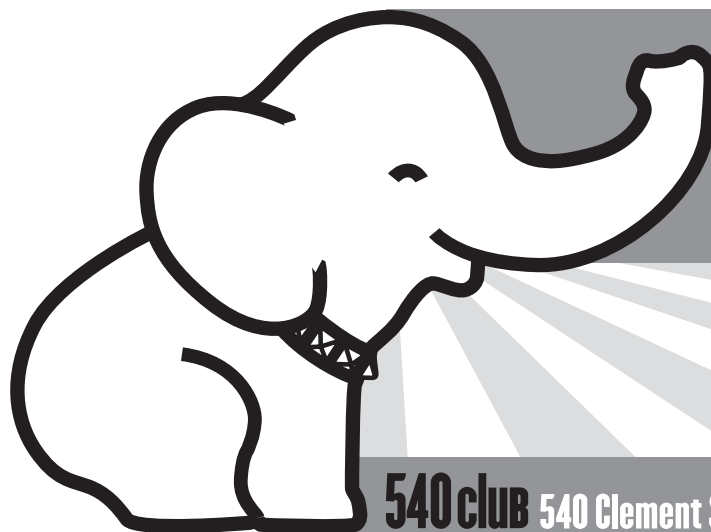
In the last year, Garcia has split his time between San Francisco, Stockholm, and Berlin. He plans to make Berlin his home base later this summer, citing record label interest in and around Germany and an aversion to SF's 2 a.m. curtain calls as motives for his move. "After visiting Berlin and experiencing places like Panorama Bar, Cookies Club, and Watergate, I remember coming home and feeling very alive and creative," he explains. "Here in the states, electronic music isn't part of mainstream culture [the way] it is in many parts of Europe." (Chris Sabbath)

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Rock springs eternal for daydream nation believers Sonic Youth. Grizzly Bear (right, top) opts for isolation instead of seediness. Keyboards are key for Au Revoir Simone (bottom right), whose tour is doubling as a Pee Wee Herman-like odyssey.

SONIC YOUTH PHOTO BY MICHAEL SCHMELLING; AU REVOIR SIMONE PHOTO BY SARAH WILMER



## Two entangled

By Kimberly Chun

> kimberly@sfbg.com

**SONIC REDUCER** Three is a magic number, but two is bliss. Two lovers, two wholly different, unholy kinds of fun, two great taste sensations in one. Koko Taylor's passing and Exene Cervenka's multiple sclerosis diagnosis saddens. The fluctuating news reports of the late David Carradine's trussed member maddens. But it takes only two parcels of joy — one, Grizzly Bear, perched on the idealized yet full-bodied reaches of the Cali chamber pop; the other, Sonic Youth, reaching for awkwardly sensual slow jams tethered to a persistently urbane, urban art-school post-punk — to infuse my day with pure pleasure. And raise the stakes between music-maker and listener.

Sex and death, eros and thanatos, are the breezy, almost feminized undercurrents rushing beneath Sonic Youth's *The Eternal* (Matador), the band's first independent release in more than 20 years since its classic *Daydream Nation* (Enigma/Blast First, 1988). Closer to the downbeat, Viagra-enhanced funk of *Sonic Nurse* (Geffen, 2004) than the spazz burst of *Rather Ripped* (Geffen, 2006), *The Eternal* rides an easygoing butterscotch stallion lightly

packed with '70s AM pop hooks ("Antenna"), diaristic complaints (Kim Gordon's media grouse on "Sacred Trickster"), Gregory Corso and Bobby Pyn, a.k.a., Darby Crash, shout-outs, and archetypally nervy rockers ("What We Know" shows that the group still knows how to rise above "quiet meditation," as Lee Ranaldo sing-speaks "Oh, don't you know, darkness makes the night more cold"). The faintly grunge-flavored "What We Know" makes the case for Ranaldo as late-period SY's secret weapon: that tune and "Walkin' Blue" with its anthemic "Everything we see is cleeeaaar!" refrain — L. Ron Hubbard calling? — are my cleeeaaar favorites. Coming down slowly and sexily with the acoustic guitar-sugared dissonant majesty of "Massage the History," coated with Kim Gordon's hoarse, off-key gasps at "his ... story," Sonic Youth seems to be clearing the libraries of rubble (or rock), intent on finding new expressways to the body, rather than simply settling for "yr. skull."

Enter Grizzly Bear. Based on the quiet-storm slouch and buzzing bottom end of "Southern Point," at first listen the group might now be aping the polyphonic euphoria of Animal Collective, though Tin Pin Alley and minimalist touchstones are hailed along the way, and side projects like Daniel Rossen's dreamy Department of Eagles are given a respectful nod. Named after a small

Massachusetts island, *Veckatimest* (Warp) revels in splendid isolation, relishing the angelic waves of vocal harmony on "Two Weeks" and the sluggish slow dance of "Cheerleader." Delicately nosing through the bucolic, classical-chamber rock quadrant of Brian Wilson and Van Dyke Parks, Grizzly Bear might be charting the trajectory of a relationship as it blossoms then withers ("All your useless pretensions are weighing on my time" is the crux of "While You Wait for the Others"). But you don't need to listen too closely to decide that an album spilling with this much longing needs a *cleeeaaar* narrative shape, a visual or literary corollary to the rubbery rhythms of "Fine for Now," the life aquatic vocals of "Dory," and "Good Vibrations"-organ-washed tour de force "Ready. Able." No man is an island, but for a vulnerable Bear, perhaps directness is dangerous. No less sensuous than *The Eternal* — and undercut with judicious guitar slash and burn; punk and hardcore being less of a bedrock on this watery retreat — *Veckatimest* might as well be nicknamed "The Ravishing." **SFBG**

### GRIZZLY BEAR

June 21–22, 9 p.m., \$22.50  
The Fillmore  
1805 Geary, SF  
www.livenation.com

### SONIC YOUTH

Aug. 2, 8 p.m., \$35.50  
Fox Theater  
1807 Telegraph, Oakl.  
www.apecconcerts.com

### SONGS IN THE KEYS OF LIFE

A project that started life as a "casual keyboard club" and took on a life its own, Au Revoir Simone tends to get led around by the quirks and whims of its instruments. For instance, one of the all-female trio's most important keyboards upped and broke at the start of its current tour, adding an element of chance to music-making. "You plug into some room and it might start crackling and making noise," the group's Erika Forster says good-naturedly while traveling through Tennessee. "It's a good lesson in 'Let's see how you're doing today ...'" About 50 "feisty" keyboards were layered throughout the threesome's new *Still Night, Still Light* (Our Secret Record Company). On the album, Forster says, "We talked a lot about the idea of distance and how that came into play in terms of distance from home and from the people we love and from your own heart." Now Au Revoir Simone is looking forward to making that distance between them and a certain keyboard sound shrink: the musicians found a replacement for their busted Casio MP70 in Santa Clara after scouring the country with the help of friends on Twitter and Facebook.

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**Hairless balls may sound somewhat appealing if you're a frequent teabagger, but sandpaper-covered stubbly balls definitely do not. Equally unappetizing are balls covered in razor-burn or rash due to frequent shaving.**

--from "Stop the pube police!" by Juliette Tang, posted in the Sex SF blog

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MUSIC



DJ Quik

**» PREVIEW** Matthew Africa jumpstarts his new mixtape *The Best of DJ Quik* with a young Quik's ambitious plans to be "America's Most Complete Artist." What follows is an expertly mixed collage of rapid-fire blunted rhythms and gangsta blues that captures the zeitgeist of Los Angeles' illustrious G-Funk era. Channeling the slap bass bounce of the Ohio Players and the dance grooves of Zapp & Roger, Quik conducts his singular, Compton-articulated swagger over percussion that still knocks.

Quik's diverse catalog certainly provides fodder to grant him status as the best hybrid producer and lyricist in the game. No seasoned emcee touches his pimp strut flow graced with jazzy finesse. No daring beat conductor successfully ventures into his textured boogie-pop compositions and sounds just as cohesive, raw, and frenetic. But Quik's ultimate edge is the charisma in his braggadocio style and the consistent humor in his street-refined vulgarity.

On this month's *BlaQkout* (Mad Science), Quik teams up with Dogg Pound luminary Kurupt to reinvest some gutter spirit into today's changing rapscape. A buzz is already building around "9 Times Outta 10," where Kurupt spits hypnotic, stop motion bars over a starkly dissonant drum clap and mushroom-induced atmospherics. My anonymous sources (Internet leaks) tell me we've got some ferocious beats and rhymes coming our way. **(Michael Krimper)**

**DJ QUIK AND KURUPT** With Quik's live band, Trackademicks, the Kev Choice

Ensemble. Thurs/9, 8 p.m., \$20. Ruby Skye, 420 Mason, SF. (415) 693-0777, www.rubyskye.com

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

**WEDNESDAY 10**

**ROCK/BLUES/HIP-HOP**

**Buttercream Gang, Magnanimous, Greco Guggenheim** Hemlock Tavern. 9pm, \$6.  
**Neko Case, Imaad Wasif** Warfield. 8pm, \$33.

**Damon Dogg and the Jack Spade Band, Coyote Grace** Climate Theater, 285 Ninth St, SF; www.climatetheater.com. 8pm, \$7-15.  
**Emily and Joan, Bob Harp, Pat Jordan Band** Café du Nord. 9:30pm, \$10.

**Felice Brothers, Willy Mason** Independent. 8pm, \$16.

**French Miami, By Sunlight, Silian Rail** Rickshaw Stop. 8pm, \$8.  
**Hookah Stew** Grant and Green. 9:30pm, free.  
**Derick Hughes** Biscuits and Blues. 8pm, \$15.  
**Sara Judge, Mercer County, Hyde West** El Rio. 7pm, \$5.

**Lemonheads** Slim's. 8pm, \$21.  
**Lucabrazzi, Radio Star SF, Space Vacation** Knockout. 9pm, \$6.

**Modwheel Mood, Swenka** Elbo Room. 9pm, \$13.  
**Mr. Mime, Evolution Eden, Motherhumbuckers, Swampdonkey** Red Devil Lounge. 8pm, \$8.

**No Use for a Name, Only Crime, Pour Habit** Bottom of the Hill. 9pm, \$12.  
**Nucleus Boom Boom Room.** 9:30pm, \$7.  
**Secret Chiefs 3, Kayo Dot** Great American Music Hall. 8pm, \$19.

**Static Radio, Jokes for Feelings, No Harm Done** Thee Parkside. 8pm, \$6.  
**GG Tenaka's Electric Band, Fleeting Trance, Death to the West, Adrian Bourgeois** Hotel Utah. 8:30pm, \$5.

**JAZZ/NEW MUSIC**

**Charlie Haden, Bobby Hutcherson, and George Cables** Yoshi's San Francisco. 8 and 10pm, \$28.  
**Jessica Johnson** Shanghai 1930. 7pm, free.  
**Ben Marcato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.  
**Tin Cup Serenade** Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

**FOLK/WORLD/COUNTRY**

**Gauche** Amnesia. 8pm, free.  
**Leigh Gregory** Plough and Stars. 9pm, free.  
**Mitch Marcus Sessions** Amnesia. 10pm, free.

**DANCE CLUBS**

**Booty Call** Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.  
**Fame Bar** on Church. 9pm. With rotating DJs.  
**Open Mic Night** 330 Ritch. 9pm, \$7.  
**Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
**RedWine Social** Dalva. 9pm-2am, free. DJ TophOne and guests spin international funk and get drunk.  
**Synchronize** Il Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

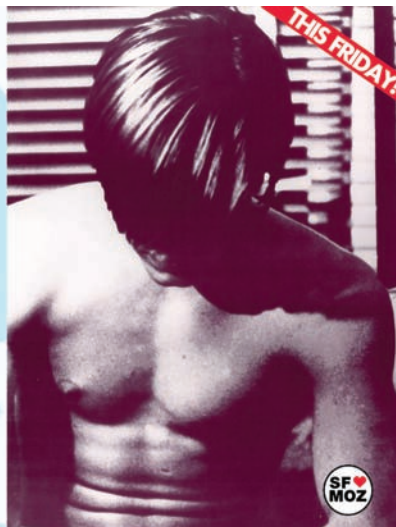
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**Mitch Marcus Session** FREE

THU 6/11 **Sean Smith (solo)** 9pm  
**Diego Gonzalez (loops/oud)** \$7  
**Sean Smith & The Present**  
**Moment** 7-9 pm  
**Kelli Rudick (Brooklyn)** FREE

FRI 6/12 Early Friday 7-9pm. FREE  
**Rob Reich (piano) and**  
**Craig Ventresco (guitar)**

I Can't Feel My Face 10pm, \$3  
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punk funk, electro, rock, disco  
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EARLY SHOW **Lucas Revolution** 7pm, \$5

SAT 6/13 DJ Night 10pm, \$4  
**Okay-Hole**  
**Muffin & Rob (from Bronze)**  
**Nathan (from Tassle)**  
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SUN 6/14 **Charming Hostess** 9pm, \$7  
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## THURSDAY 11

## ROCK/BLUES/HIP-HOP

**Archers Guild, Greg Ashley, Art Lessing and the Flower Vato, Eyes** Thee Parkside. 9pm, \$6.  
**Bobby Caldwell** Razz Room, Hotel Nikko, 222 Mason, SF; 1-866-468-3399. 8pm, \$45-47.50.  
**Constantines, Crystal Antlers, I Was a King** Rickshaw Stop. 7:30pm, \$14.  
**Nikka Costa, JD Webb** Independent. 8pm, \$20.  
**Evening Empire, Better Maker, Blood and Sunshine** Hotel Utah. 9pm, \$7.  
**Forever, Zoo, Songs for Moms** Hemlock Tavern. 9pm, \$6.  
**Grand Lake, Beatbeat Whisper, Heated** El Rio. 9pm, \$5.

**Little Wings, Michael Musika, honey.moon.tree., Sleepy Todd** Café du Nord. 8pm, \$12.  
**Love is All, Still Flyin', Farewell Typewriter** Bottom of the Hill. 9pm, \$14.  
**Jesse Morris and the Man Cougars, Poison Control, Mighty Slim Pickins** Annie's Social Club. 8pm, \$6.  
**John Nemeth** Biscuits and Blues. 8pm, \$15.  
**Passafire** Red Devil Lounge. 8pm, \$10.  
**Subprime** Grant and Green. 11pm, free.

## JAZZ/NEW MUSIC

**Margie Baker** Shanghai 1930. 7pm, free.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.  
**Ryan Leslie** Yoshi's San Francisco. 10pm, \$30.  
**Marlina Teich Duo** Brickhouse, 426 Brannan, SF; (415) 820-1595. 6pm, free.  
**Kelly Rudick, Sean Smith and the Present**

**Moment, Diego Gonzalez, Sean Smith** Amnesia. 9pm, \$8.  
**Stompy Jones** Top of the Mark. 7:30pm, \$10.

## FOLK/WORLD/COUNTRY

**Shannon Céili Band** Plough and Stars. 9pm, free.  
**Sean Smith, Diego Gonzalez, Sean Smith and the Present Moment, Kelli Rudick** Amnesia. 9pm, \$7.

## DANCE CLUBS

**Afrolicious** Elbo Room. 9pm, \$10. DJs Pleasuremaker and Señor Oz and guests J Elrod and B Lee, with Bob Dusks, spin Afrobeat, Tropicália, electro, samba, and funk.  
**Bingotopia** Knockout. 8pm, free. Play for drinks, dignity, and dorky prizes with Lady Miss Molly.

**CakeMIX SF** Wish, 1539 Folsom, SF. 10pm, free. DJ Carey Kopp spinning funk, soul, and hip hop.  
**Caribbean Connection** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.  
**DJ Quik and Kurupt** Ruby Skye. 9pm, \$20. With Trackademicks and the Honor Roll, Kev Choice Ensemble, and DJ Mr. E.  
**Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.  
**Funky Rewind** Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.  
**Heat** Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.  
**Karaoke Gong Show** Knockout. 10pm, free. Sing well and win \$23.50! Or sing poorly and get the gong.

**Kick It** Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.  
**Kissing Booth** Make Out Room. 9pm, free. DJs Jory, Commodore 69, and more spinning indie dance, disco, 80's, and electro.  
**Koko Puffs** Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.  
**Metiza** Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.  
**Motion Sickness** Vertigo, 1160 Polk; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Frenemy, and D\_Ro Cyclist.  
**Popscene** 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.  
**Topa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

19th Annual

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## The Lemonheads

► **REVIEW** For a brief time in the early 1990s, Evan Dando was an It boy. He wore great jeans and hid behind his hair — the shaggy pop songs didn't hurt either. His band, the Lemonheads, coasted to success with an easy cover of "Mrs. Robinson," and then Atlantic took a bath on *Come On Feel the Lemonheads* (Atlantic, 1993), an album that's likely still haunting remainder bins. These are the facts, but the melodies that snag your adolescence are destined to boggle any attempt at objectivity.

I still remember picking *It's a Shame About the Ray* (Atlantic, 1992) off the rack after spotting it in an older friend's collection — I must have been 11 or 12. Soon, I went the extra mile for a couple of bootleg cassettes I then listened to in

ritualistic isolation. In Dando, I heard the sympathetic reticence of a dropout. I beached my shyness on his languid refrains; he was good company. I wouldn't say I wanted to trade places (Ben Lee took up this mantle on "I Wish I Was Him"), but the Lemonheads furnished my imagination with yearning and ennui — sensing those things without knowing them was sublime. I loved the band for coming from Boston; their stoned melodies padded the lonely stretches of Memorial Drive and sandy dunes of Cape Cod where I moved into my feelings. Nearly all Lemonheads songs are letters, and I imagined I too would come to know a "you."

Trying to sort out how memory imprints my continued weakness for these melodies would require a novel rather than a capsule review, but I like to think the Lemonheads albums still hold up because I wouldn't have had it any other way. I don't put them on very often, but I can easily lose a whole afternoon when I do. (Max Goldberg)

THE LEMONHEADS With Kim Vermillion. Wed/10, 8 p.m., \$21. Slim's, 333 11th St, SF (415) 255-0333. www.slims-sf.com

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# FRI/12 DANCE CLUBS

CONT>>

**I Can't Feel My Face** Amnesia. 10pm, \$3. DJs EUG and J Montag spinning punk, funk, electro, rock, and more.

**Look Out Weekend** Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Drink specials, food menu and special guests LILOFEE and Phillie Ocean.

**M4M Fridays** Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.

**Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

**Shark Attack!** Annie's Social Club. 9:30pm, \$5. With DJs Starr, Orko, Braceface, and J. Zero.

# SATURDAY 13

## ROCK/BLUES/HIP-HOP

**Apside, Off Campus** Bottom of the Hill. 10pm, \$10.

**Au Revoir Simone, Antlers, Findlay Brown** Bimbo's 365 Club. 9pm, \$16.

**Bat for Lashes, Hecuba** Great American Music Hall. 9pm.

**Bobby Caldwell** Razz Room, Hotel Nikko, 222 Mason, SF; 1-866-468-3399. 7 and 9:30pm, \$45-47.50.

**Commander Cody** Biscuits and Blues. 8 and 10pm, \$25.

**Dreams of the Fall, Trhead, Arcane Dimension, Sol Innocence** G3 Lounge, 3910 Geary, SF; (415) 876-4080. 9pm, \$10.

**Excuses for Skipping, Total Hound, Nancy Clutter** 9pm, \$7.

**Hurry Up Shotgun, Sister Grizzly, Dashing Suns** Hemlock Tavern. 9pm, \$7.

**Insanity, Saros, Elk, Tarrakian** Annie's Social Club. 9pm, \$8.

**K-9, Earwigs** Thee Parkside. 5pm, free.

**Manicato, Space Heater, Big Brooklyn Red** Café du Nord. 9:30pm, \$12.

**Most Excellent** Grant and Green. 9pm, free.

**Nodzzz, Hospitals, Brilliant Colors** Amnesia. 9pm, \$6.

**Jay Reatard, Thee Oh Sees, Earthmen and Strangers** Independent. 9pm, \$15.

**Tragically Hip** Fillmore. 9pm, \$26.50.

## JAZZ/NEW MUSIC

**Audium 9** 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.

**Charlie Haden, Gonzalo Rubalcaba, and Lee Konitz** Yoshi's San Francisco. 8 and 10pm, \$32.

**Michael Wolff Trio** Florence Gould Theatre, Legion of Honor, 34th Ave at Clement, SF; www.sfjazz.org. 2pm, \$25.

**Kelly Park** Shanghai 1930. 7:30pm, free.

**Patrick Cress' Telepathy** Red Poppy Art House. 9pm, \$15.

**Ricardo** Scales Top of the Mark. 9pm, \$10.

## FOLK/WORLD/COUNTRY

**Fuga!, La Colectiva, Brwn Bflo, DJ Beto** Slim's. 9pm, \$15.

**Jug Town Pirates** Plough and Stars. 9pm.

**San Francisco Free Folk Festival** Presidio Middle School, 450 30th Ave, SF; www.sffolkfest.org. Featuring Go Van Gogh, Tea Sippers, Misisipi Rider, Los Cenzontles, and more, plus documentaries, open mics, and music and dance instruction.

## DANCE CLUBS

**Bar on Church** 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.

**Cockblock** Rickshaw Stop. 10pm, \$5-7. Get your groove on with DJ Nuxx and guests.

**Cock Fight** Underground SF. 9pm, \$6. Locker room antics galore with electro-spinning DJ Earworm and hostess Felicia Fellatio.

**Concrete Jungle** Knockout. 9pm, \$5. Selector DJ Kirk and Prince Omar spin 2 Tone, ska, and rock steady.

**Golden Era: East meets West** 111 Minna. 9pm, \$10. DJs Jah Yzer, Daze, Mr. E, Franky Fresh, and Vickity Slick spinning hip hop classics.

**HYP** Eight. 10pm, free. Gay hip hop club,

CONTINUES ON PAGE 36 &gt;&gt;

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SAT/13  
DANCE CLUBS

CONT>>

featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.

**Martinez Brothers** Mighty. 10pm, \$20. With DJs Gravity and Jonathan W.

**Same Sex Salsa and Swing** Magnet, 4122 18th St., SF; (415) 305-8242. 7pm, free.

**Tormenta Tropical** Elbo Room. 10pm, \$10. Electro cumbia with Nguzunguzu, Chief Boima, Disco Shawn, and Oro11.

**Veni Vidi Vici** Club Six. 9pm, \$20. Juxtapoz issue release party with an art and fashion show and DJs spinning hip hop, electro, dub, dubstep, grime, tropical, and Brazilian.

SUNDAY 14

ROCK/BLUES/HIP-HOP

**Joe Bagale, California Honeydrops, Tekitha** Great American Music Hall. 9:30pm, \$20.

**Bobby Caldwell** Rrazz Room, Hotel Nikko, 222 Mason, SF; 1-866-468-3399. 7pm, \$45-47.50.

**A Camp, Gentleman Reg, Rubies** Independent. 8pm, \$17.

**Casy and Brian, Press Fire, No Babies, Boys IV Men, Awesomes** Thee Parkside. 8pm, \$7.

**Josh Damigo** Brainwash, 1122 Folsom, SF; (415) 861-3663. 8pm, free.

**Eyewitness Blues Band** Grant and Green. 7:30pm, free.

**Dominique Leone, Wiener Kids** Hemlock Tavern. 9pm, \$6.

**Tragically Hip** Fillmore. 9pm, \$26.50.

JAZZ/NEW MUSIC

**Charlie Haden, Gonzalo Rubalcaba, and Lee Konitz** Yoshi's San Francisco. 2pm, \$5-32.

**Victor Jones and Cultur-versy** Boom Boom Room. 9:30pm, \$8.

**Lucid Lovers** Harris' Restaurant, 2100 Van Ness, SF; (415) 673-1888. 6:30pm.

**Skerik, Scott Amendola, Will Bernard, and Will Blades** Café du Nord. 8pm, \$12.

**Steve Situm, Larry Vuckovich, and Buca** Necak Bliss Bar, 4026 24th St, SF; (415) 826-6200. 4:30pm, \$10.

FOLK/WORLD/COUNTRY

**Charming Hostess, Kugelplex** Amnesia. 9pm, \$7.

**Fernando Ferrer** Florida Street Café, 710 Florida, SF; (415) 613-3557. 7pm, \$12.

**Jack Gilder, Kevin Bemhagen, Richard Mandel and friends** Plough and Stars. 9pm, free.

**Saffire the Uppity Blues Women** Freight and Salvage. 8pm, \$19.50.

**Salsa Sunday** El Rio. 4:15pm, \$8. Live music with Julio Bravo.

**San Francisco Free Folk Festival** Presidio Middle School, 450 30th Ave, SF; www.sffolk-fest.org. Featuring Go Van Gogh, Tea Sippers, Misisipi Rider, Los Cenzontles, and more, plus documentaries, open mics, and music and dance instruction.

**T & A** Thee Parkside. 4pm, free.

DANCE CLUBS

**DiscoFunk Mashups** Cat Club. 10pm, free. House and 70's music.

**Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludachris, and Emch, who also perform a live dub set.

**Honey Soundsystem** Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

**Jock!** Lookout, 3600 16th; 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.

**Kick It Bar** on Church. 9pm. Hip-hop with DJ Zax.

**Lonely Teardrops Doo Wop Early Night** Knockout. 6pm, \$4. Doo wop and more with DJs dX the Funky Granpaw and Sergio Iglesias.

**Religion Bar** on Church. 3pm. With DJ Nikita.

**Stag Asia**SF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 15

ROCK/BLUES/HIP-HOP

**Art Brut** Independent. 8pm, \$15.

**"Blue Bear School of Music Band Showcases"** Café du Nord. 7:30pm, \$12-20.

**Freeball and Lightning, Dalton, Live Evil** Elbo Room. 9pm, \$5.



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FRI 6/12	ADVENTURE (CAR PARK)	
	SHAKES GOWN	
	<b>HURRY UP SHOTGUN</b>	9PM \$7
SAT 6/13	SISTER GRIZZLY	
	BIG BLUE WHALE	
	<b>DOMINIQUE LEONE</b>	9PM \$6
SUN 6/14	ODAWAS	
	WIENER KIDS	
MON 6/15	<b>PUNK ROCK SIDESHOW</b>	10PM FREE
	W/DJ TRAGIC & DUCHESS OF HAZARD	
	<b>AIM LOW KID</b>	9PM \$5
TUE 6/16	THE NEW SLAVE	
	YOU & ME	
	TBA	
	<b>TIPPY CANOE</b>	9PM \$6
WED 6/18	PAT HULL (CHICO)	
	THE CORNER LAUGHERS	
	<b>THE FRESH &amp; ONLYS</b>	9PM \$6
THU 6/19	IDLE TIMES (SEATTLE)	
	SNAKEFLOWER 2	
	<b>WE BE THE ECHO</b>	9PM \$7
FRI 6/20	MARTIN BISI (NYC)	
	THE GREAT DICTATOR	
	(EX-TFUL282, NEUNG PHAK)	
	<b>LUCKY JESUS</b>	9PM \$6
SAT 6/21	CONTROL-R	
	THE BLACK PANDAS	
	<b>A NIGHT OF SHORT SETS</b>	9PM \$5
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6/21 - MATINEE SHOW! INDIE MART

6/21 - VICE SQUAD, LOWER CLASS BRATS, PULLOUT, RUIDOS

6/23 - HIT THE SWITCH, HOT HERESY, THE SWEET REVENGE

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**Nihilistic Terror, Acheronian Dirge, Sodom and Gomorrah, Illuminegra** Annie's Social Club. 8pm, \$8.  
**JD Souther, Jill Sobule** Great American Music Hall. 8pm, \$25.  
**Tsunami Rising, Among Criminals** Ireland's 32. 9pm.

### JAZZ/NEW MUSIC

**Audiology, Hunter Reid Process, Emassin** El Rio. 8pm, \$5.  
**Lavay Smith Trio** Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.  
**Piano jazz** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free.  
**Punk Funk Mob** Yoshi's San Francisco. 8pm, \$12.

### FOLK/WORLD/COUNTRY

**Free Bluegrass Monday** Amnesia. 8:30pm, free. With Homespun Rowdy.  
**Jim Page** Plough and Stars. 9pm, free.

### DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!  
**Ceremony** Knockout. 10pm, free. Dark pop and new wave with Deadbeat, Dr. Die, and Yule Be Sorry.  
**King of Beats** Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.  
**Krazy for Karaoke Happy Hour** Knockout. 5-10pm, free. Deadbeat hosts.  
**Little Room Monday** Annie's Social Club. 9pm, free. Backroom karaoke with Ghoulina.  
**Mainroom Mondays** Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.  
**Manic Mondays** Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.

**Monster Show** Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.  
**Network Mondays** Azul Lounge, One Tillman Pl; www.inhouse.talent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.  
**Spliff Sessions** Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

### TUESDAY 16

### ROCK/BLUES/HIP-HOP

**"Blue Bear School of Music Band Showcases"** Café du Nord. 7:30pm, \$12-20.  
**Steve Dukes** Grant and Green. 8pm, free.

**Fat Tuesday Band** Biscuits and Blues. 8pm, \$15.  
**New Slave, You and Me** Hemlock Tavern. 9pm, \$6.  
**Painted Cakes, Organ Trail, Pierre Le Robot** Bottom of the Hill. 9pm, \$8.  
**Spider Meow, Dirty Jacky** El Rio. 8pm, free.  
**That Ghost, Daniel Francis Doyle, Pwrfl Pwr** Knockout. 9pm.  
**Gene Ween, Claude Coleman Jr.** Independent. 9pm, \$20.

### JAZZ/NEW MUSIC

**B'Nai Rebellfront** Yoshi's San Francisco. 8pm, \$12.  
**Dave Parker Quintet** Rasselas Jazz. 8pm.  
**Euliptian Quartet** Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.  
**Guarneri Jazz Group** Shanghai 1930. 7:30pm, free.  
**Ricardo Scales** Top of the Mark. 6:30pm, \$5.

### FOLK/WORLD/COUNTRY

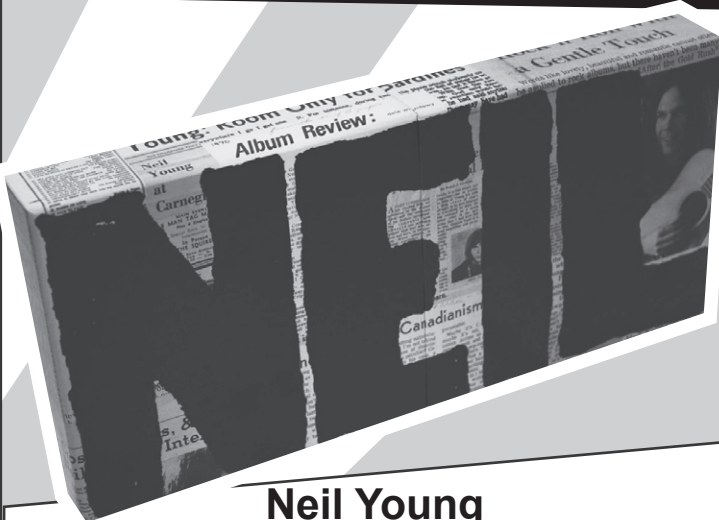
**Kristin Lagasse, Kenny Land** Revolution Café, 3248 22nd St, SF; (415) 642-0474. 7pm, free.  
**Mucho Axe, Fogo Na Roupá** Elbo Room. 9pm, \$7.  
**Slow Session with Michael Duffy and friends** Plough and Stars. 9pm, free.

### DANCE CLUBS

**Alcoholocaust Presents** Argus Lounge. 9pm, free. With DJs Grenadine and Skully.  
**Drunken Monkey** Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.  
**Eclectic Company** Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.  
**Rock Out Karaoke!** Amnesia. 7:30pm. With Glenn Kravitz.  
**Womanizer** Bar on Church. 9pm. With DJ Nuxx. **SFBG**

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MONDAY • JUNE 15 • 6PM  
**ART BRUT**

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**FRI 6/19 TRAINWRECK RIDERS**  
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**POLKACIDE** SAT 6/20  
 The Go-Going-Gone Girls • Meat Sluts  
**SUN 6/21 MINMAE**  
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# visual art

The vast exhibition “Galaxy” raids the treasure trove that is the collection of the Berkeley Art Museum, uncovering the singed revelry of David Dashiell (left, top), the delicate lines of Paul Klee (left, bottom) and the street life of Helen Levitt.

DAVID DASHIELL, *STUDY FOR QUEER MYSTERIES*, 1992; PAUL KLEE, *BLOSSOMS BENDING*, 1927; HELEN LEVITT, *NEW YORK*, 1942. COURTESY OF BERKELEY ART MUSEUM.



## Recession, renewal

Larry Rinder transforms the Berkeley Art Museum’s secret treasures into a “Galaxy”

By Johnny Ray Huston  
johnny@sfbg.com

**REVIEW** When it comes to the negative impact that economic recession has upon the art world, there are more reasons than there are dollars. Yet such times tend to skew various views back toward those whose work isn’t epically expensive to begin with, a development that can be welcome. Moreover, times of careful budgeting can inspire reflection rather than a mad dash to acquire the newest, most expensive, and trendiest work.

At least two significant survey shows in 2009 follow this impulse in search of revelation. Next month, SFMOMA is opening “Not New Work,” for which artist-curator Vincent Fecteau’s has selected art owned but rarely-to-never shown by the museum. Currently, Berkeley Art Museum executive director Lawrence Rinder taps into his curatorial insight with “Galaxy: A Hundred or So Stars Visible in the Night Sky,” a multifloor epic exhi-

bition that reveals the breadth of that institution’s art collection, and allows elements of it to ricochet off of each other in provocative ways.

Rinder is no stranger to such huge undertakings, having curated an installment of the Whitney Biennial and also co-conceived the landmark 1995 queer art survey “In a Different Light,” one of the Berkeley Art Museum’s largest undertakings and banner shows of the previous decade. With “Galaxy,” Rinder’s playful and subtly lively sensibility might even use a recent contemporary BAM exhibition as a trampoline of sorts. Last year, the site played host to Trevor Paglen’s “The Other Night Sky,” a present-day photographic installation that provocatively muses on literal presences up above. With “Galaxy,” Paglen’s literal stars and spy satellites are traded for the metaphorical celestial brilliance of artwork by Rembrandt, Rousseau, Dürer, and Rubens. One of the exhibition’s strongest facets is its tremendous array of remarkable

etchings and engravings. Blake’s 1825 *With Dreams upon My Bed* and *Behold Now Behemoth Which I Made with Thee* are pettily awesome — worth an afternoon worth’s of scrutiny on their own.

While this excavation of canonical treasures tiny and large might be a new endeavor for Rinder, whose focus has primarily been on contemporary art, his selections and their arrangement are designed to trigger unpredictable associations and make a case for some comparatively-undiscovered contemporary local artists, such as Todd Bura. Thus a 2008 ink-on paper piece by Ajit Chauhan — who recently put together a terrific show the de Young — holds its own and takes on added resonance next to works by Bruce Conner and Barry McGee, who might or might count as Chauhan’s kin. In Chauhan’s *A Mid Summer Night’s Cream ...* and McGee’s *Untitled* (2008), patterns of lettering and faces metamorphose into one another. Conner is one of a handful of recurrent artistic

presences within “Galaxy” — his reappearance a testimony to his strong but varying presence and his influence upon Bay Area art.

Louise Bourgeois is another signature personality within “Galaxy,” an impish creative force who darts in and out of different eras, styles and materials without ever seeming out of place. Rinder’s curatorial freedom allows for elliptical echoes that span centuries and floors of the museum. Bullfighting stampedes into the show in two different galleries, via an 1815-16 etching by Goya and a 1986 gelatin silver print by Zoe Leonard. Etchings of village life congregate on one wall, landscapes and seascapes occupy a different area, experiments with color join up in group of three and four. There are wave-like rhythmic patterns to the shifts between large-scale and miniature pieces.

A great sense of detail or flair has been given to the matter of framing many of these works, and Rinder’s framing extends to the show itself, which begins and ends with metallic or kinetic sculptural works that evoke Peter Selz’s 1966 Berkeley Art Museum exhibition “Directions in Kinetic Sculpture,” while making a case for the tactile today. “Galaxy” begins with the spinning metal discs and white button of Harry Kramer’s 1966 *Jorg’s Chair*, and closes with

Edward Krasinski’s well-titled 1964 *Perpendiculars in Space* and Vassilakis Takis’ 1962-63 *Tableau magentique*. In between these, there is a sense of queer flirtation and enjoyable perversity, thanks to the Caravaggio-esque crotch-pointing of Giovanni Caracciolo’s 1610 oil-on-canvas *The Young Saint John in the Wilderness*, the eerie singed fringes of David Dashiell’s Dionysian 1992 *Study for Queer Mysteries*, the deathly delicacy of D-L Alvarez’s 1992 “In a Different Light” contribution *Shawl* (a net made of hair that must degrade each time it is shown or moved), and a 1947 foam breast by Marcel Duchamp which asks to be touched.

Associations aside, “Galaxy” also is remarkable simply for exposing works so powerful that they stand alone. Such is the case with a 1955 untitled painting by Clyfford Still that takes the visceral and mortal concerns of the show into its deepest sense of experience. Gazing at this work is like passing through a threshold of elemental muck. In Still’s colors, beauty and horror entwine. **SFBG**

### **GALAXY: A HUNDRED OR SO STARS VISIBLE TO THE NAKED EYE**

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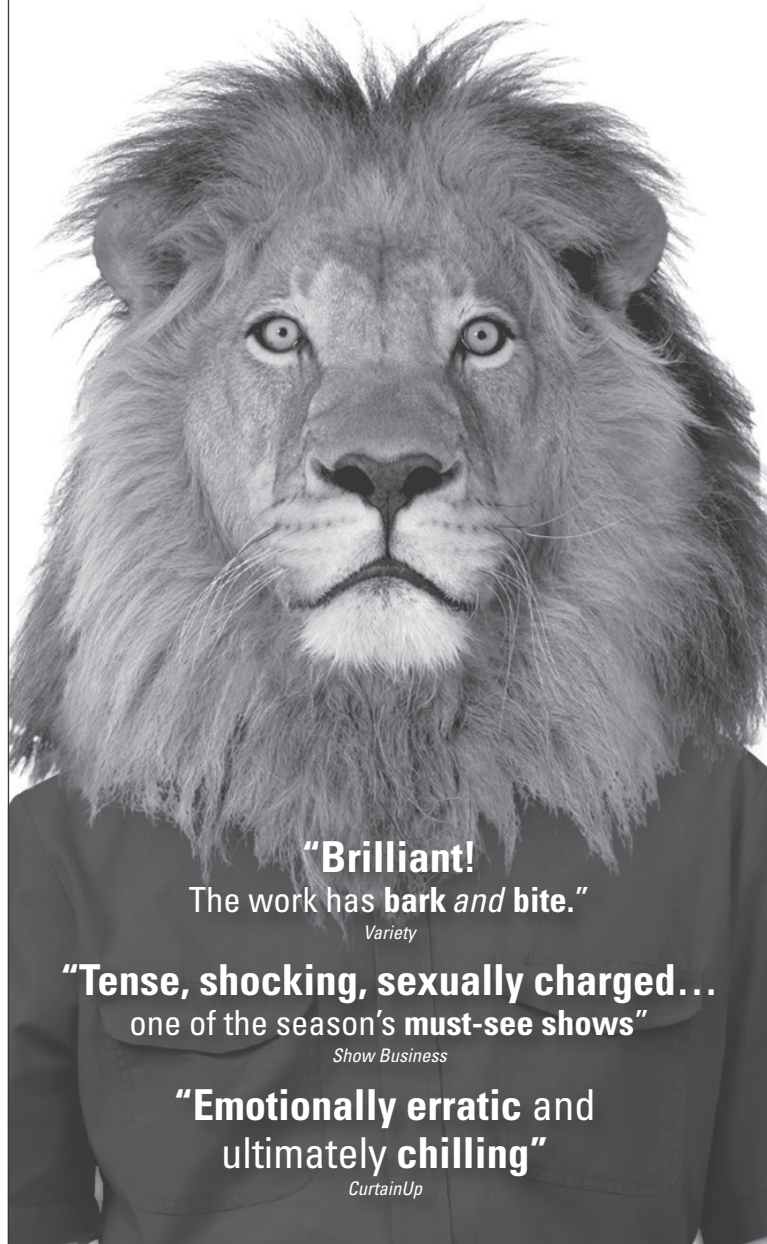
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## "Leave the Capital"



**PREVIEW** What is it with Bay Area group art shows named after album and song titles by the Fall? Last month brought "I Am Kurious Orange," an exhibition and performance at David Cunningham Projects that slightly twisted the name of 1988 album by mushroom Mark E. Smith's

band. Now comes "Leave the Capital," a different multiartist endeavor that also slightly twists a Fall title, this time from a 1981 song, "Leave the Capitol." As the trade from *o* to *a* suggests, the 13 artists involved—including Zoe Crosher, Fang Lu, and Kamau Patton—address the economy and matters of rough trade in manners ranging from overt to oblique. Exit this Roman hell and enter the gallery. (Johnny Ray Huston)

**LEAVE THE CAPITAL** Sat/13, 7-10 p.m., continues through June 27; \$2-\$10. Root Division, 3175 17th St, SF. (415) 863-7668. [www.rootdivision.org](http://www.rootdivision.org)

Art listings are compiled by Johnny Ray Huston. See Picks for information on how to submit items to the listings. For complete art listings go to [sfbg.com](http://sfbg.com).

## MUSEUMS

**Asian Art Museum** 200 Larkin; 581-3500, [www.asianart.org](http://www.asianart.org). Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. **"In a New Light: The Asian Art Museum Collection."** Ongoing.

**California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). **"Surrealism: Selections from the Reva and David Logan Collection of Illustrated Books."** Work by surrealist poets and artists. Ongoing.

**Cartoon Art Museum** 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **"The Art of Stan Sakai: Celebrating 25 Years of Usagi Yojimbo."** Through July 5. **"Watchmen."** Illustrations, sketches, and comic book pages by Dave Gibbons. Through July 19. **"The Brinkley Girls."** Retrospective devoted to early 20th century illustrator Nell Brinkley. Through August 23.

**Contemporary Jewish Museum** 736 Mission; [www.thecjm.org](http://www.thecjm.org). Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. \$10, \$8 seniors and students, free for 12 and under and members.

**"Chagall and the Artists of the Russian Jewish Theater."** An exhibition of 200 works of art and ephemera. Through Sept 7. **"Being Jewish: A Bay Area Portrait."** Ongoing. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **"Signs: Wordplay in Photography."** Thematic survey. Through Sun/14. **"The Fauna and Flora of the Pacific."** Mural by Miguel Covarrubias. Ongoing. **Legion of Honor** Lincoln Park, 34th Ave and Clement; 750-3600. Tues-Sun, 9:30am-5:15pm. \$20 adults, \$7 seniors, \$6 youths and students, free 12 and under. **"Waking Dreams: Max Klinger and the Symbolist Print."** Retrospective of the German Symbolist artist. Through July 4.

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"Austere: Selections From the SFMOMA Collection."** Photography and architecture and design. Through July 7. **"Otl Aicher: Munchen 1972."** Graphic design.

Through July 7. **"Patterns of Speculation: J. Mayer H."** German architectural studio. Through July 7. **"Looking In: Robert Frank's 'The Americans.'"** Exhibition devoted to the photographic classic. Through August 23. **"Georgia O'Keefe and Ansel Adams: Natural Affinities."** Show dedicated to the two popular American artists. Through Sept 7. **"Art in the Atrium: Kerry James Marshall."** Monumental murals. Ongoing. **San Francisco Museum of Performance and Design** War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, [www.sfpalm.org](http://www.sfpalm.org). Tues-Fri, 11am-5pm; Sat, 1-5pm. Free. **"Star Quality: The World of Noel Coward."** Exhibition dedicated to the icon. Through August 29. **"Maestro: Photographic Portraits of Tom Zimmeroff."** Portraits of national and international conductors. Ongoing. **"150 Years of Dance in California."** Ongoing. **"San Francisco in Song."** Ongoing. **"San Francisco 1900: On Stage."** Ongoing. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **"Under a Full Moon: 30 Years of Perpetual Indulgence."** Show devoted to the Sisters of Perpetual Indulgence. Through June 28. **"Nick Cave: Meet Me at the Center of the Earth."** Mixed media sculptural "soundsuits" by the Chicago dancer-turned-artist. Through July 5. **"Through Future Eyes: The Endurance of Humanity."** Contemporary work by ten artists, including six Young Artists at Work curators. Through July 5.

## BAY AREA

**Cantor Arts Center** Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-8pm. **"Appellations to Antiquity."** 19th and 20th century works from the museum collection. Through July 26. **"Pop to Present."** Survey from the 1960s to the present. Through August 16. **"Contemporary Glass."** Modern glass works. Ongoing. **"Rodin! The Complete Stanford Collection."** Ongoing.

**Judah L. Magnes Museum** 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm. \$4, \$3 students and seniors. **"Memory Lab."** Interactive installation allowing visitors to make family albums from their documents, photographs, and memories. Ongoing. **"Projections."** Multimedia works from the museums archival, documentary, and experimental films. Ongoing. **Oakland Museum of California** 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. \$8, \$5 seniors and students (free second Sun). **"Future of Sequoias: Sustaining Parklands in the 21st Century."** Panoramic photos with commentary. Through August 23. **"Squeak Carnwath: Painting is No Ordinary Object."** A

## VISUAL ART



CHRIS TREGGIARI, FLOAT PERFORMANCE, 2008

solo exhibition dedicated to the Oakland artist. Through August 23. **"The Art and History of Early California."** The story of California from the first inhabitants through the Gold Rush. Ongoing.

**Peninsula Museum of Art** 10 Twin Pines, Twin Pines Park, Belmont; (650) 594-1577. Wed-Fri, noon-4pm; Sat-Sun, 1-4pm. **"Signs and Revelations."** Group exhibition. Through Sun/14.

**Phoebe A. Hearst Museum of Anthropology** UC Berkeley, 103 Kroeber Hall, room 3712, Bancroft and Bowditch, Berk; (510) 643-1193. Wed-Sat, 10am-4:30pm; Sun, noon-4pm. \$4, \$3 seniors, \$1 students, free for 12 and under. **"From the Maker's Hand: Selections from the Permanent Collection."** An exploration of human ingenuity found in living and historic cultures around the world. Ongoing.

**San Jose Institute of Contemporary Art** 560 S First St, San Jose; (408) 283-8155, [www.sjica.org](http://www.sjica.org). Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. **"It's Not Us, It's You."** Rejection-themed art. Through June 20. **Sonoma Valley Museum of Art** 551 Broadway, Marin; (707) 939-7862. Wed-Sun, 11 am-5 pm. **"Sordid and Sacred: The Beggars in Rembrandt's Etchings."** Exhibition of 35 rare etchings by the Dutch master. Through Sun/7. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$8 adults, \$5 seniors and young adults, free for members and 12 and under. **"Galaxy: A Hundred or So Stars Visible to the Naked Eye."** Museum survey curated by Lawrence Rinder. Through August 30. **"Human Nature: Artists Respond to a Changing Planet."** Collaborative exhibition. Through Sept. 27.

## GALLERIES

### ONGOING

**Brian Gross Fine Art** 49 Geary, fifth floor; 788-1050; Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "More Than Meets the Eye," metal collages by Tony Berlant. Through June 27. **Dolby Chadwick Gallery** 210 Post, suite 5; 956-3560. "Suburban Birthday Party," new paintings by Douglas Schneider. Through June 27.

**Electric Works** 130 8th St; 626-5496. Mon-Fri, 11am-6pm; Sat, 11am-5pm. "2012," slot machine by Enrique Chagoya. Through July 3.

**Fraenkel Gallery** 49 Geary, fourth floor; 981-2661. Call for hours. "A Survey: 1972-2006," photography by Bernd and Hilla Becher. Through July 3.

**Gregory Lind Gallery** 49 Geary; 296-9661. Call for hours. "Garden Ruin," new work by Bob Matthews. Through June 27. **Hosfelt Gallery** 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Cubic Drops," drawings and installation by Marco Maggi. Through June 27.

**Italian Cultural Institute** 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Giorgio Morandi: Works from the Estorick Collection," etchings and drawings. Through June 30. **Luggage Store** 1007 Market; 255-5971. Call for hours. "Cultural Geometry," public art project by Rigo 23 and Fernando Cardoso. Ongoing. **Mark Wolfe Contemporary Art** 49 Geary, second floor; 369-9404. Call for hours. Site-specific installation by James Sansing and paintings by Jared Walker. Through June 27.

**Micaela** 49 Geary; 551-8118. Tues-Sat, 10:30am-5pm. "In Camera," photography by Douglass freed, Joshua Hershman, and Taliaferro Jones. Through June 27. **Modernism** 685 Market; 541-0641. Tues-Sat, 10am-5:30pm. "The Murmur of the Innocents," work by Gottfried Helnwein. Through June 27.

**Oxenrose** 448 Grove; 816-9530. Call for hours. "Nature's Ladders," work by Tahiti Pehrson, sponsored by *Arthur* magazine. Through June 30.

**Robert Koch Gallery** 49 Geary, fifth floor; 421-0122. Tues-Sat, 10:30am-5:30pm. Photographs by Kenneth Josephson. Through June 27.

**Steven Wolf Fine Arts** 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. "You Feel Me?," work by Tim Sullivan. Through June 20.

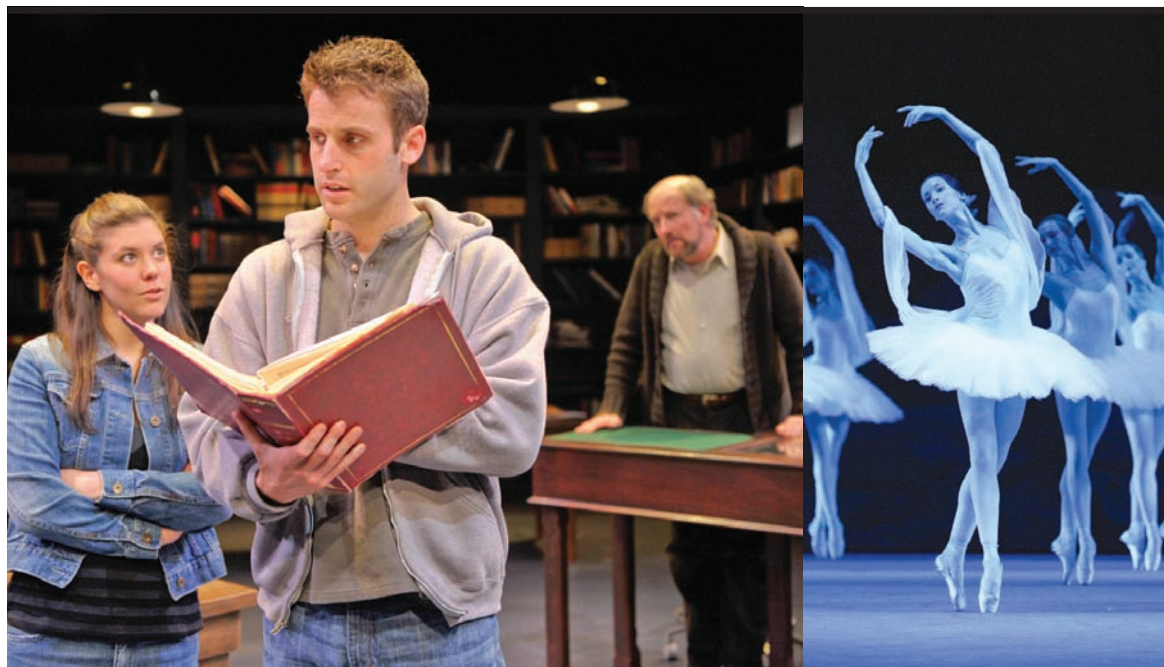
**SFAC Gallery** 401 Van Ness; 554-6080. Call for hours. "Trace Elements," group show curated by Meg Shiffler. Through July 3. **SFBG**



## stage

Jackie (Zoë Winters, far left, with James Wagner and Warren David Keith) schemes to make the most of a priceless stamp in Theresa Rebeck's thriller, *Mauritius*. At right, members of the legendary Bolshoi Ballet perform Marius Petipa's choreography in *La Bayadère*.

MAURITIUS PHOTO BY WWW.DAVIDALLENSTUDIO.COM, BOLSHOI PHOTO COURTESY OF CAL PERFORMANCES



## Going postal

Magic Theatre delivers a winning stamp-collecting caper

By Robert Avila  
a&cletters@sfbg.com

The ins and outs of stamp collecting can strike an outside ear as so much esoteric jabbering about phosphor bands and dandy rolls. But put a price tag on the rarest of finds, “the Holy Grail of philately,” and the subject becomes intensely interesting to all — meaning characters and audience alike in the case of *Mauritius*, Theresa Rebeck's sharp, tension-filled, and solidly entertaining 2007 caper-play now enjoying an invigorating local premiere at the Magic Theatre under helm of artistic director Loretta Greco.

The play opens as an unassuming but determined young woman named Jackie (a terrific, fierce, yet vulnerable Zoë Winters) enters a somewhat sad-luck collector's shop — its proud but lonely bookcases, high wooden reading table, and low-cushioned chairs (courtesy of scenic designer James Faerron) helping to project a librarial, if not quite funereal, atmosphere. Dour and feisty middle-aged proprietor Phil (a nicely understated Warren David Keith) is fussily refusing to

even glance at the young neophyte's binder of stamps, an inheritance from her recently deceased mother.

Instead, Dennis (a vital James Wagner), the friendly and self-assured younger man lounging at the back of the room, comes forward to help with an appraisal. Almost immediately we note the change in his demeanor as something catches his eye. He follows the woman home surreptitiously, then contacts a foul-mouthed, vaguely disreputable associate named Sterling (a delightfully dark and deranged Rod Gnapp) whose initial disbelief soon turns to a determination bordering on frenzy.

These hyperarticulate, fast-thinking guy's guys getting their con on inevitably have one mentally swapping stamps for nickels, being rather reminiscent of Mamet's *American Buffalo*. But things soon pull in other directions, or at least elaborate on that model. Dennis and Sterling, with a reluctant Phil in tow, circle around Jackie like slaving wolves, but she's no easy prey. In the ensuing zigzagging, table-turning plot, we see her unfurl a coiled strength born of years of physical and psychological

damage in a familial hell-hole — a fate to which her seemingly more refined and unbearably upright half-sister Mary (Arwen Anderson, in another perfectly pitched turn) abandoned her years before, returning only now after their mother's death with a prior claim on the stamps via her fraternal grandfather, their original owner.

Rebeck's control of her themes — including the fraught histories and “errors” that make both the stamps and the people interesting — is strong and sure throughout, and Greco's direction is firmly paced and generally spot-on. Performances are all intensely focused and captivating. Tension mounts steadily and superbly, and the payoff, to employ caper jargon, is rewarding even down to the smiling, cherry-on-top ending — which might have tasted a tad too sweet in another context but here feels justly earned. Among much else, *Mauritius* is something of a belated but welcome introduction to an established American playwright too rarely produced in the Bay Area. **SFBG**

## MAURITIUS

Wed/10–Sat/13, 8 p.m.;  
Sun/14, 2:30 and 7 p.m., \$25–\$45  
Magic Theatre, Fort Mason Center,  
Bldg D, SF  
(415) 441-8822  
www.magictheatre.org

## INDIA JONES

Small may be beautiful, but so is big — especially if it is spelled “Bolshoi,” Russian for big. The Moscow company's current production, *La Bayadère*, a tale of love and revenge, is set in an India whose Orientalism will make politically correct viewers shudder but that called up paroxysms of delight from the balletomanes who packed the Bolshoi Ballet's recent performances at Zellerbach Hall.

As a huge unwieldy spectacle, this *Bayadère* is a hoot and a wonder. Some of it — the flailing fakirs; the high-leaping “Indians” — could have come straight out of a Cecil B. DeMille movie. Everything is huge, from the extensions and leaps to the speed and elevations. The excess is impressive and fun to watch, although the show does drag.

In the wedding scene, diversissements spilled over each other: a fan dance, a children's dance, a parrot dance, the water jug “Manu” (a sprightly Chinara Alizade), and a “Golden Idol” (Ivan Vasiliev) who sits in the air like Buddha. The packed stage left little room for the royal couple's *pas de deux* except to dance in parallel — which they do. For the finale, the bride (Maria Alexandrova) topped off a pyramid of adoring bodies.

This *Bayadère* is probably the only ballet in which two ballerinas try to kill each other by launching themselves as missiles in *grand jeté*. The duel between the strong-willed Gamzatti (Alexandrova) and Nikiya (Svetlana Zakharova) injected a much-welcome sense of drama. The man they fight over is Solor (Nikolay Tsiskaridze), an Indian noble. Tsiskaridze is a little self-involved but a spectacular dancer in terms of speed, elevation, and ballon.

With beautiful comportment, Alexandrova's nuanced Gamzatti evolves from young girl to a revengeful wife. With her arms intertwined and her liquid torso, Zakharova's Nikiya looked like a fragile flame. But there is steel in that spine and those feet. But *Bayadère*'s heart beats in the 32 women in tutus who make their way down a ramp in long arabesques. Zellerbach's stage was too shallow to carry it off, and the overlapping lines didn't coalesce. But when, as if by magic, they melted into a block of shimmering white, it was heart-stopping. **(Rita Felciano)**

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—New York Times

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## im'ij-re

» **PREVIEW** In 2007 choreographer Amy Seiwert set Morton Feldman’s hauntingly beautiful score “Rothko Chapel” on Robert Moses’ Kin dancers. *Watching Memory* was fresh, mysterious, and mesmerizing. Not the least of its appeal came from Marc Morozumi’s stunning lanterns, which enveloped the dancers in subtly changing luminosity. Earlier the same year, Seiwert’s first full evening of her own work packed Project Artaud Theater to the rafters, confirming that this petite woman, also the resident choreographer of Smuin Ballet, has one of the Bay Area’s most adventurous and intriguing voices. You always want to see her next work because you can sense the questioning spirit that leads her into unexpected terrain. Her own nine-year old company, im’ij-re — with its excellent dancers — is the place where she can experiment in the way the tight schedules of more traditional ballet companies (her latest commission was for Colorado Ballet this spring) don’t always have the means to support. From that first encounter with Morozumi, a relationship was born. For 2010 the two are planning a full-evening work that includes contributions by British sound designer Kaffe Matthews and German media artist Frieder Weiss. For the time being, they are premiering the sextet *LIGHT essays* as the centerpiece of a program of new works that showcases a trio choreographed by Morozumi (with sculptor Alex Uncapher), a solo by Andrea Basile (danced by Alex Ketley), and a structured improvisation for four dancers. **(Rita Felciano)**

**IM'IJ-RE** Sat/13–Sun/14, 8 p.m., \$20. ODC Dance Commons, 351 Shotwell, SF.

(415) 863-9834, [www.odcdance.org](http://www.odcdance.org)

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For the complete listings, go to [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**At Home at the Zoo** A.C.T., 415 Geary; 749-2228, [www.act-sf.org](http://www.act-sf.org). \$14-\$82. Opens June 10. Runs Tues-Sat, 8pm; Sat-Sun, 2pm; check website for exceptions. Through July 5. A.C.T. Theatre presents Edward Albee’s spellbinder about the lives of three New Yorkers.

**Emperor Norton the Musical** Dark Room Theater, 2263 Mission; 401-7987. \$20. Opens June 12. Runs Fri-Sat, 8pm; Sun, 3pm. Through July 5. Dark Room Theater and Third Child Productions present this popular show based on a true story about a businessman who lost his mind in post-Gold Rush San Francisco.

**La Traviata** War Memorial Opera House, 301 Van Ness. 864-3330, [www.sfopera.com](http://www.sfopera.com). \$15-\$290. Opens June 13. Days and times vary. Through July 5. San Francisco Opera presents Giuseppe Verdi’s classic, starring Anna Netrebko.

**Love, Humiliation & Karaoke** StageWerx, 533 Sutter; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20. Opens June 4. Runs Thurs, 8pm, through June 25. Enzo Lombard stars in his comedy about questionable choices and troubling circumstances.

**My Life on the Craigslist** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$20-\$28. Previews June 10-12. Opens June 13. Runs Wed-Sat, 8pm; Sun, wpm. Through June 27. NCTC presents this special Pride event by Jeffery Self.

**Pearls Over Shanghai** Hypnodrome, 575 10th St.; (800) 838-3006, [www.thrillpeddlers.com](http://www.thrillpeddlers.com). \$30-\$69. Opens June 12. Runs Fri-Sat, 8pm. Sundays, 7pm, starting July 26. Through Aug 16. Thrillpeddlers presents this revival of the legendary Cockettes’ 1970 musical extravaganza.

### BAY AREA

**Jack Goes Boating** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, [auroratheatre.org](http://auroratheatre.org). \$28-\$50. Previews June 12-14, and 17. Opens June 18. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Through July 19. Aurora Theatre Company presents Bob Glauadini’s quirky romantic comedy starring Joy Carlin.

### ONGOING

**August: Osage County** Curran Theatre, 445 Geary; 512-7770, [shnsf.com](http://shnsf.com). \$35-\$80. Tue-Sat, 8pm; Wed, Sat, and Sun, 2pm. Through Sept 6.The Pulitzer Prize-winning Broadway show about a rural Oklahoma family stars Estelle Parsons.

**Betrayal** Actors Theatre of SF, 855 Bush; 296-9179, [www.actorstheatresf.org](http://www.actorstheatresf.org). \$10-\$35. Thurs-Sat, 8pm. Through June 27. The Actors Theatre of San Francisco presents Harold Pinter’s revolving around two couples and their web of infidelity.

» **Dead Man’s Cell Phone** SF Playhouse, 588 Sutter; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$30-40. Tue, 7pm; Wed/10-Sat/13, 8pm; Sat/13, 3pm. Although the play itself looses some steam in its somewhat convoluted second half, Sarah Ruhl’s new comedy is very enjoyable throughout SF Playhouse’s assured and well-acted Bay Area premiere. Jean (the comically and dramatically supple Amy Resnick), a slightly aimless and impulsive single woman pushing 40, makes it her project to maintain the cell phone of a stranger named Gordon (Bill English)—a man who happened to expire next to her in an empty café one day—offering comfort to those family, friends, and associates she meets as a result, posing as the deceased’s friend and colleague. The stiff delivers his own view of their “relationship” from the afterlife later on, but meanwhile Jean gets increasingly involved with the dead man’s family—even beginning a love affair with his mild mannered brother (Jackson Davis), and comforting his wildly domineering

mother (a wonderfully killing Joan Mankin)—as well as his business, which turns out to be trafficking in human organs. The intricate, often paradoxical connections between people near and far, dear and dead, play out here in a devilishly clever way, and director Susi Damilano and cast give Ruhl’s whimsical tone and sharp-witted dialogue just the right touch. (Avila)

» **East 14th** The Marsh, 1062 Valencia; (800) 838-3006, [www.themarsh.org](http://www.themarsh.org). \$20-35. Fri, 8pm; Sat, 8:30pm, Sun, 3pm. Through July 19. Don Reed’s solo play, making its local premiere at the Marsh after an acclaimed New York run, is truly a welcome homecoming twice over. It returns the Bay Area native to the place of his vibrant, physically dynamic, consistently hilarious coming-of-age story, set in 1970s Oakland between two poles of East 14th Street’s African American neighborhood: one defined by his mother’s strict ass-whooping home, dominated by his uptight Jehovah’s Witness stepfather; the other by his biological father’s madcap but utterly non-judgmental party house. The latter—shared by two stepbrothers, one a player and the other flamboyantly gay, under a pimped-out, bighearted patriarch whose only rule is “be yourself”—becomes the teenage Reed’s refuge from a boyhood bereft of Christmas and filled with weekend door-to-door proselytizing. Still, much about the facts of life in the ghetto initially eludes the hormonal and naïve young Reed, including his own flamboyant, ever-flush father’s occupation: “I just thought he was really into hats.” But dad—along with each of the characters Reed deftly incarnates in this very engaging, loving but never hokey tribute—has something to teach the talented kid whose excellence in speech and writing at school marked him out, correctly, as a future “somebody.” (Avila)

**Fuku Americanus** Intersection for the Arts, 446 Valencia; 626-2787, [www.theintersection.org](http://www.theintersection.org). \$15-\$25. Through June 28. Call for times. Act one of *Fuku Americanus*, Campo Santo’s adaptation of Pulitzer prize-winning *The Brief Wondrous Life of Oscar Wao*, explodes across the stage like a Caribbean hurricane. (Gluckstern)

**“FURY factory 2009”** Times, venues, and prices vary. [www.foolsFURY.org](http://www.foolsFURY.org). Through June 24. Fools Fury Theatre presents this three-week festival with multiple shows six nights a week. **“Helluva Night”** Royce Gallery, 2901 Mariposa; (866) 811-4111, [www.helluvanightssf.com](http://www.helluvanightssf.com). \$25-\$40. Thurs-Sat, 8pm. Through Aug 15. Expression Productions presents a double bill of two-critically acclaimed one-act plays, *No Exit* by Jean Paul Sartre, and *Tape*, by Stephen Belber.

**Jericho Road Improvement Association** Phoenix Theatre, 414 Mason; (510) 292-6403, [www.hellafreshtheatre.com](http://www.hellafreshtheatre.com). \$10. Thurs-Sat, 8pm, through June 27. Hella Fresh Theatre presents this highly relevant and timely show examining race, law enforcement, and East Bay celebrity in contemporary Oakland.

**Killing My Lobster hits Highway 101** Zeum Theater, 4th and Howard; [www.killingmylobster.com](http://www.killingmylobster.com). \$15-\$20. Thurs/11-Fri/12 and Sun/14, 8pm; Sat, 7 and 10pm. It’s road trip season, and since most of us can’t afford to go away this year, Bay Area comedy mavens Killing My Lobster are taking audiences for a ride through the backwoods of California. (Gluckstern)

» **Krapp’s Last Tape** EXIT on Taylor, 277 Taylor; (800) 838-3006, [www.cuttingball](http://www.cuttingball).

com. \$15-\$30. Thurs-Sat, 8pm. Sun, 5pm. Through June 21. Cutting Ball Theater presents Samuel Beckett’s hour-long solo play—featuring a full-fledged and satisfying turn by a hearty, slyly comic Paul Gerrior as the titular Krapp. (Avila)

**Lettucetown Lies** Marsh Studio Theater, 1074 Valencia; (800) 838-3006, [www.themarsh.org](http://www.themarsh.org). \$15-\$50. Fri-Sat, 8pm, through June 27. The Marsh presents Kenny Yun’s one-man show about the coming of age of a gay, Asian teenager in Salinas.

**Mauritius** Magic Theatre, Fort Mason; (800) 595, 4849, [www.magictheatre.org](http://www.magictheatre.org). \$25-\$45. Wed/11-Sat/13, 8pm; Sun/14, 2:30pm; plus special showings. Loretta Greco directs Emmy Award winner Theresa Rebeck’s wickedly smart comedy about the dangers of stamp collecting. **Mr. Marmalade** Custom Made Theatre Co., 965 Mission; (800) 838-3006, [www.custommade.org](http://www.custommade.org). \$10-\$25. Thurs/11-Sat/13, 8pm. Custom Made Theatre Company presents Noah Haidle’s hysterical, heartbreaking dark comedy about a four-year-old’s imaginary friend.

**Not a Genuine Black Man** Off Market Theaters Studio 250 Stage, 965 Mission; (800) 838-3006, [www.briancopeland.com](http://www.briancopeland.com). \$30. Sat/12. Off Market Theaters Studio250 presents Brian Copeland’s longest running hit show about a little-known chapter in Bay Area history.

**Now and at the Hour** EXIT Stage Left, 156 Eddy; 931-1094, [www.theexit.org](http://www.theexit.org). \$15-\$25. Fri-Sat, 8pm, through Aug 15. (No shows July 3-4). EXIT Theatre presents Christian Cagigal’s magical experience about time and reflection.

**Point Break Live!** CELLSpace, 2050 Bryant; 1-866-811-4111, [www.pointbreaklive.com](http://www.pointbreaklive.com), [www.theatermania.com](http://www.theatermania.com). \$25. Fri, 9pm. Through June. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

**Porgy and Bess** War Memorial Opera House, 301 Van Ness; 864-3330, [www.sfopera.com](http://www.sfopera.com). \$15-\$290. Through June 27. Check website for days and times. San Francisco Opera presents this American masterpiece by the Gershwins.

**“ShortLived 2.0”** Studio 250, Off-Market Theater, 965 Mission; [www.pianoflight.com](http://www.pianoflight.com). \$20. Fri-Sat, 8pm. Through June 27. PianoFight presents this playwrighting competition for writers and theater groups; top prize -- decided by audience scorecards -- is a month-long run of a full-length production.

**Some Men** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$22-\$40. Wed-Sat, 8pm; Sun, 2pm (No show June 28). Through July 12. New Conservatory Theatre presents this West coast premiere by four-time Tony Award-winner Terrence McNally.

**Spamalot** Golden Gate Theatre, 1 Taylor; [www.shnsf.com](http://www.shnsf.com). \$25-\$99. Fri-Sat, 8pm; Sun, 2pm. Through July 5. Making what Python fans at least will consider a long overdue Bay Area premiere, founding member Eric Idle’s 2005 Broadway musical adaptation of *Monty Python and the Holy Grail* is galloping across the boards at Golden Gate Theatre, coconut shells in hand. A well cast, tightly paced and sharply acted touring production, part of the Best of Broadway season, Spamalot comes headed by game and able John O’Hurley as King Arthur. (Avila)

» **Stale Magnolias** Glama-Rama Hair Salon, 417 South Van Ness. 861-GLAM, [glama-rama.com](http://glama-rama.com). \$15-20. Sat/13-Sun/14, 8pm. A beauty salon in the poky little town of Rectal, Texas, is the recessed setting for Sean Owens’ small-town scandal. (Avila)

**Three on a Party** Theatre Rhinoceros, 2926 16th St.; 861-5079, [www.therhino.org](http://www.therhino.org). \$15-\$35. Thurs-Sat, 8pm; Sun, 8pm. Through June 21. This Word for Word and Theater Rhinoceros coproduction features three short stories transferred nimbly to stage under artistic director John Fisher’s able, energetic direction. (Avila)

**Tosca** War Memorial Opera House, 301 Van Ness; 864-3330, [www.sfopera.com](http://www.sfopera.com). \$15-\$290. Runs through June 26. Check website for days and times. San Francisco Opera presents Giacomo Puccini’s fierce melodrama.

**Visiting Mr. Green** Stage Nine Theatre, 717 Sutter; (916) 353-1001, [www.stageninefolson.com](http://www.stageninefolson.com). \$15-\$22. Fri-Sat, 8pm; Sun, 4pm. Through June 21. Janelle Kauggman directs Jeff Baron’s funny, moving story about growing older.

**What Becomes a Legend Most?** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). Call for price. Thurs-Sat, 8pm, through June 27. In this musical spectacular, Countess Katya recalls her 40-year career and the madcap misadventures that made her a legend. **SFBG**

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## “Transported SF: Napa Organic Wine Tour”

» **TASTINGS** You're always guaranteed a good time aboard the TransportedSF party bus, whether you're drinking White Russians and watching *The Big Lebowski*, heading to a DJ party, or hitching a ride to the Hay Maze. But the team's newest venture promises to pop the cork on its already deliciously aged reputation. Yes, TransportedSF cofounder Alxndr will pump sunny day tunes as the funmobile takes revelers out of the city fog and into Napa's fair weather wineries, including Imagery, a biodynamic winery with an artsy twist (price included in ticket), and Kunde, where an extra \$10–\$20 will get you a tasting and possibly a tour of their aging caves. So put on your drinking pants, leave the minors at home, and don't make any plans for Monday morning — this is going to be a bus ride with a spectacular finish. **(Molly Freedenberg)**

**TRANSPORTEDSF: NAPA ORGANIC WINE TOUR** Sun/14, 11am, \$75.

Bus leaves from Revolution Café, 3248 22nd St., SF. [www.transportedsf.com](http://www.transportedsf.com)

Events listings are compiled by Paula Connelly. Submit items for the listings at [lists@sfbg.com](mailto:lists@sfbg.com). For further information on how to submit items for the listings, see Picks.

### WEDNESDAY 10

**“Drilling for Common Ground”** Hotel Nikko, 222 Mason, SF; (415) 597-6700. 6:30pm, \$30. Hear Dave O'Reilly, the CEO of Chevron, sit down with Carl Pope, the Executive Director of the Sierra Club, to discuss the future of global energy. **MythFits** San Francisco Public Library, Main Branch, Koret Auditorium, 100 Larkin, SF; (415) 557-4400. 6pm, free. As part of the National Queer Arts Festival, writers, filmmakers, and performance artists “queerify” classic myths.

### THURSDAY 11

**National AIDS Memorial Grove Benefit** Marines' Memorial Hotel, 609 Sutter, SF; (415) 332-3266. 6–8pm, \$100. Fundraiser reception for Andy Abrahams documentary in progress, “Forget Me Not,” documenting the AIDS Memorial Grove in Golden Gate park. Hosts include Nancy Pelosi, Dianne Feinstein, Judith Light, and more.

### FRIDAY 12

**Mission Book Sale and Donation Drive** John O'Connell High School, 2355 Folsom, SF; (415) 626-7500. Fri. 1–7pm, Sat. 10am–6pm, Sun. 10am–4pm; free. Bring your old books and purchase some new ones. All books are \$5 or less.

#### BAY AREA

**“Fighting Copyright Piracy in the Digital Age”** UAW Graduate Students Union, Suite 309, 2855 Telegraph, SF; (415) 642-4763. 7:30pm, free. A panel of experts assembled by the National Writers Union talk about what professional writers can do in an ever-expanding internet age where payment for content is becoming harder.

### SATURDAY 13

Fairfax Foray Bike Day Trip Meet at Ferry

Building, Embarcadero and Market, SF; [www.dbarchitect.com](http://www.dbarchitect.com). 8am; \$45, price includes 1-year membership to SFBC. Ride 22 miles with architect David Baker to the Fairfax Festival to enjoy music, beer, BBQ oysters, and more. Option to ride home or take the Larkspur ferry. **Live Oak Park Fair** Live Oak Park, 1301 Shattuck, Berk; (510) 227-7110. Sat–Sun 10am–6pm, free. Browse original crafts and fine art while enjoying food, entertainment, community.

**North Beach Festival** Washington Square Park, Upper Grant, SF; (415) 989-2220. Sat and Sun 10am–6pm, free. Live entertainment, arts and crafts, animal blessings, Arte di Gesso, fashion show, and more.

**Succulent and Cactus Society Show and Sale** County Fair Building, Golden Gate Park, 9th Ave at Lincoln, SF; (415) 789-0703. Sat–Sun 9am–5pm, free. Featuring hundreds of exotic and water thrifty succulents for display and purchase.

**Writers with Drinks** Make Out Room, 3225 22nd St., SF; [charlie@writerswithdrinks.com](mailto:charlie@writerswithdrinks.com). 7:30pm, \$3–5 sliding scale. Join writers Luis Alberto Urrea, David J. Williams, Ron MacLean, Rachel McDowell, and Vanessa Norton for a spoken word variety show.

### SUNDAY 14

**Escape from Alcatraz** Between the San Francisco Piers and Alcatraz Island, SF; (424) 653-1883. 8am, free. This triathlon includes a 1.5 mile swim, an 18 mile bike ride, and concludes with an 8 mile run through the Golden Gate National Recreation Area. The finish is at The Marina Green.

### TUESDAY 16

**“Reflections on the 50th Anniversary of California's Fair Employment and Housing Act”** Legal Aid Society, Employment Law Center, Suite 120, 600 Harrison, SF; (415) 864-8848. Noon–1:30pm, free. Bring your lunch and join three veterans of civil rights law reform and enforcement for a discussion of the history and future of the Act. **SFBG**

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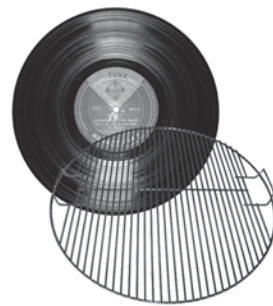
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## Fly on a hot brick wall

By Paul Reidinger  
[paulr@sfbg.com](mailto:paulr@sfbg.com)

Although Brick shuffled off this mortal coil toward the end of April, it did leave part of that coil behind, in the form of an impressive brick wall. That wall now belongs to the city's second iteration of Fly and remains the dominant physical feature of the space, along with stretches of purple paint and hangings of wall art fashioned from bottle caps that glint in the changing light.

In good times and bad, the death of restaurants isn't unusual. But what is noticeable in the current go-round is the spread of trusted brand names — Pizzeria Delfina, for instance (which opened a second outpost in the onetime ZAO noodle bar on California near Fillmore), Dosa, and now Fly, which for years has been a stalwart on Divisadero in the Western Addition.

The new Fly has a pool-hall feel and offers more natural light than its older sibling, while the Tendernob setting is more about real grit than the hipster faux kind. Even San Francisco, one of the most yuppified cities in America, still has its patches of dingy storefronts, ratty-looking apartment blocks, and populations of people with missing teeth. Stepping into

Fly can feel a bit like stepping into an oasis, but one steps in with a distinct sense of ambivalence nonetheless. Prices aren't particularly high and the setting isn't at all posh, but it's all still a world apart from the one on the other side of the large windows.

Apart from the name-giving brick wall, the chief legacy of Brick is the Brick burger (\$9), a hefty lump of well-seasoned Angus beef, capped with melted white cheese and threads of pickled white onion, nestled in a soft, shapely bun, and served with either salad or fries. The fries are excellent, as is the burger. In fact I've never had a better one in these parts, and while the price isn't low (Carl's Jr. has made an entire ad campaign out of the exorbitance of the \$6 burger), it's not unreasonable either.

Otherwise, much of the menu resembles that of the original Fly. The food is friendly and non-narcissistic, the sort of stuff that supports and propels conversation rather than preening for attention and itself becoming a subject of conversation. We recognized a plate of hummus and tapenade (\$6.75), served with warm pita triangles and some spare change of cucumber and tomato coins — just as satisfying as six years ago, and only 50¢ more. The kitchen also

turns out a broad array of pizzas, some the regular kind, others covered Fly-style with salad.

This sort of all-in-one idea seems very American, but if you prefer your pizzas and salads to coexist rather than cohabit, your wish can be easily accommodated. We found the La Tortilla salad (\$8) to be a jumble of mixed baby greens with corn kernels, black beans, tomato dice, shards of crisped tortillas, and a cilantro vinaigrette — it was as if a bowl of ordinary mēslun had collided with one of those Mexican salads served in a giant taco bowl. The vinaigrette didn't quite appeal; it did taste like cilantro (whose flavor can dissipate rapidly once the leaves are cut), but it could have used a bit of counterpoint — some sweet or sour, or both — for fullness.

Considering that the pizzas are showered with salad, the distribution of basil leaves atop a pizza margherita (\$9) was notably continent. The other toppings (mozzarella, chopped tomato) were applied with equal restraint, which meant, for once, that the crust wasn't merely a beast of burden but a worthy dimension of the whole in its own right. Fly's crusts rise to the occasion by managing to be both thin and puffy at the same time.

The barbecue pork sandwich (\$9) was just absolutely stuffed

with dense, juicy meat and plenty of provolone. It reminded me of those meat-and-cheese Jack in the Box ads from a few years ago: no frills, just the good stuff, on a nice fresh baguette. And fish tacos (\$8 for three) were very tasty and crunchy. Their only flaw had to do with their swaddling clothes, which consisted of flour rather than corn tortillas. Flour tortillas do have a silken softness their corn brethren can't match, but they also raise an authenticity issue and aren't as good for you. (Corn tortillas are made from masa, a whole-grain flour.) Most of us eat far too much wheat flour anyway, and too much of that is refined white flour.

The mood of the place is leisurely and undramatic, and it encourages drifters-in. Drifting is better than flying. Of course, what isn't? **SFBG**

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## The zone

By L.E. Leone

le.chicken.farmer@gmail.com

**CHEAP EATS** I believe it's called "garbage time." Can't speak for soccer, but in American football it's when the team in the lead runs the ball up the middle, again and again. The game is decided. It's just a matter of letting the clock wind down.



That's where we were at. In this case, my team, the good guys, had a big lead. The other team, the bad guys, had just scored but it was way too little, way too late, and we were going to win the championship. In 40 years of playing team sports, three different ones, three cities on two coasts and a cornfield, in two pretty different bodies, it would be my first championship. Well, second. My first since I was 11.

I'm 46. Just to give you some idea how great everyone else on my team is. To win it all, with me on your side, takes 35 years!

My team is an old team, the oldest in our league. We don't have a lot of subs, none for the women, and it was our third game of the day. The other team had played three games too. You have to, in a tournament, if you keep winning. So everyone on the field was in a similar boat. Outcome decided. Garbage time. Tick. Tick.

I thought: if ever I was going to score a goal, now would be the time, while everyone else was sleeping. And as our goalie returned the ball to midfield, I sneaked myself from my usual position (fullback), right up there too, along the left sideline. I leaned in a slightly droolish way that let our forwards know exactly what I was thinking.

One tapped the ball to the other, and there was my pass, *the* pass, the one you wait for all your life, perfect and perfectly unexpected by everyone on the field but me. Nobody was there. The ball rolled like a lullaby on a green sea before me. Nobody, nothing, between me and it, and the net. Even the goalie seemed gone, as I hooped and huffed and entered into "the zone." You know that zone where athletes go, where they *are* the ball, where the roar of the crowd, the elements, everything else just peels away and you can pretty much do whatever in the world you want?

This wasn't that zone. It was a different, dreamier one, where everything peels away, *including* the ball and the goal. I realized in that

moment what an intensely, insanely sociable creature I have become. I felt lonely. Actually lonely. Where *was* everyone? It just seemed all wrong all of a sudden.

What I did ... I stopped running and stood there, and the ball just dribbled slowly away from me and over the end line. Then I turned to face my incredulous teammates and the whistle blew. Game over. Winners!

I didn't know, though.

I touched hands with the other team and said, "Good game, good game," and they said so too. I posed for the team picture. I took off my uniform and put on my jeans and my new championship T-shirt. I checked my cell phone to see if President Obama was trying to call or anything. (He wasn't.) And then I got in my car and drove over the Golden Gate Bridge to the Marin Brewing Company, because that's where the team was going to meet for pitchers of not-cold-enough beer and overdone, overpriced hamburgers.

It was three in the afternoon, and I had just played three soccer games on basically a bowl of oatmeal and some cherries. So you can imagine my hunger. Are you imagining? The reverberating weirdness of that break-away loneliness moment, with all its psychological and philosophical implications — on an empty stomach!

And the guitar duo out on the patio, where we sat, played "Amy," and "Sweet Caroline," and worse.

Boasts the menu: "The Marin County Health Dept. is of the opinion that any meat cooked below medium-well (157 degrees) is undercooked. We proudly prepare your burger to any temperature you request."

"Rare," I said. (Are you still imagining my hunger? My excitement?)

It was one of the deadiest burgers I ever ate. It was over well-done, gray, not a drop of moisture to it, save ketchup. Yet I was too insanely hungry, or nice, or sociable, to send it back.

Where would I be without this column? **SFBG**

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L.E. Leone's new book is *Big Bend* (Sparkle Street Books), a collection of short fiction.



## film

Glauco (Michel Piccoli) and his formidable forehead share a vicarious gangster moment in *Dillinger is Dead*. At right, Burt (John Krasinski) and Verona (Maya Rudolph) ponder their child's future in *Away We Go*.

DILLINGER IS DEAD PHOTO COURTESY JANUS FILMS; AWAY WE GO PHOTO BY FRANÇOIS DUHAMEL



## Domestic disturbance

Reflecting on Marco Ferreri's minimalist satire,  
*Dillinger is Dead*

By Max Goldberg  
a&eletters@sfbg.com

Equal parts Antonio Gramsci and *Monsieur Verdoux* (1947), *Dillinger is Dead* (1969) is cultural critique masquerading as a one-man show. Michel Piccoli plays Glauco, with his forehead mostly: the fleeting pleasures of food and gadgetry are registered in satisfied wrinkles, though the slack glaze of boredom is never far off. The film opens with Glauco touring a factory using a gas mask of his design. In case we somehow miss this as a marker of alienation, the factory guide waxes *Society of the Spectacle*: “The introjections of these obsessive, hallucinatory needs do not produce an adaptation to reality, but mimesis, standardization: the cancellation of individuality.”

Subtly may not be Italian auteur Marco Ferreri's strong suit, but he achieves a weirdly frantic stasis once Dillinger settles in to Glauco's chintzy bourgeois palace, a masterpiece of set design. Glauco tucks in his lolling girlfriend

(Rolling Stones ingénue Anita Pallenberg, mostly naked here), snivels at the meal she's left him and gets to cooking. Looking for something in the closet, he finds an old gun wrapped in a newspaper covering John Dillinger's death. The film's unforthcoming slowness reaches its apotheosis as he painstakingly cleans the revolver, keeping a close eye on the sauce.

Not satiated by his feast for one (Ferreri would later direct 1973's *La Grande Bouffe*, a film about four men eating themselves to death), Glauco licks honey off the maid's bare back, gives his firearm a Pop Art makeover, and finally endeavors to see if it still goes bang. Ferreri's listless deadpan can't help but pale after countless Coen brothers knockoffs, but *Dillinger* is saved from obsolescence by its prescient observations of technology's ascendance in the domestic sphere. Glauco is ever fiddling with a machine, at one point documenting his sleeping wife with a tape recorder (this guy

would be a nightmare with an iPhone).

All this mechanical action has a masturbatory quality to it, especially when Glauco watches his Super 8 home movies. He greedily reaches out for the breasts of a woman he's filmed and tries to swim in a projection of the sea (a significant image given the film's nautical conclusion). When a halved watermelon broaches sex, viewers may wonder if Tsai Ming-Liang knew of *Dillinger* before making *The Wayward Cloud* (2005). This fleshy interlude is the closest thing to life in Ferreri's film; even murder, it seems, cannot bring these people back from the dead. **SFBG**

### DILLINGER IS DEAD

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### WHEN IN ROAM: AWAY WE GO'S UNSETTLED COUPLE FINDS THEIR WAY HOME

Involving no catatonic housewives, no mortally botched abortions, and no luminous pools of blood in the kitchen either, Sam Mendes' latest film presents a somewhat happier tale of domesticity than 1999's *American Beauty* or last year's *Revolutionary Road*, if “tale of domesticity” is a fair description for a road movie in which the stated goal is a home.

In *Away We Go* — from a screenplay by Dave Eggers and Vendela Vida — 30-something couple Verona (Maya Rudolph) and Burt (John Krasinski) find themselves unexpectedly ditched during Verona's second trimester by the only set of theoretically adoring grandparents available, Burt's flakily self-absorbed parents (Catherine O'Hara and Jeff Daniels). Thus unsettled, the two set off in search of a place to provide their child with an “epic,” “Huck Finn-y” childhood, as Burt wistfully envisions it. Some parents might quibble with this aim, given Huck's epic stint as a runaway on a river, but some offspring, even grown ones, might find it pleasurable to imagine their parents dreaming for them a heroic, adventurous youth, rather than the anxious rigors preparatory to an Ivy education and a professional life.

In any case, away they go to visit friends in Phoenix, a sister in Tucson, a cousin in Madison, Wis., and so on — each stopover offering interludes with the film's excellent ensemble cast and presenting Verona and Burt with various slices of parenting life to digest or spit out. We don't see much of these places; *Away We Go* is, until the end, only vaguely concerned with geography, focusing its lens on private scenes even in public places. At a Phoenix dog track, Allison Janney provides hilariously, wildly inappropriate commentary on life with pre-postal husband (Jim Gaffigan) and silently resentful children. In Madison, Maggie Gyllenhaal and Josh Hamilton ooze sanctimony as a noxiously evolved couple raising their children via the Continuum school.

During calmer, more sober moments, you may find yourself idly pondering your investment in the drama and domestic arrangements of this financially solvent, utterly in love, ideally suited pair. But the dialogue is clever enough, the protagonists engaging enough to patchily override such cynical thoughts. If you can handle the twee whimsy of a shot in which the itinerant couple's plane is transformed into a leaping dolphin in the reflection of skyscraper windows, you're more than halfway home.

(Lynn Rapoport)

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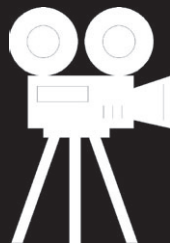
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FILM



## Munyurangabo

**» REVIEW** Don't be deceived by the serene, pastoral setting of Lee Isaac Chung's *Munyurangabo* (2007), a neorealist drama that follows unlikely friends Sangwa (a Hutu) and Ngabo (a Tutsi) as they journey home nearly a decade after the Rwandan genocide. The film's hauntingly peaceful veneer and desolate beauty speaks to the hundreds of thousands killed on Rwandan soil and belies Sangwa and Ngabo's simmering resentment and shame. Refusing to fixate on the war's carnage, *Munyurangabo* focuses on its psychological repercussions instead. As the pair arrives home to tend to the decimated farmland and to each other, Sangwa struggles with the prejudices that his estranged family still harbors while Ngabo wrestles with his duty to avenge his father's murder. Delving into Rwanda's tragic past, this provocative film that befittingly ends on National Liberation Day wonders if Rwandans can forge new identities unburdened by guilt or vengeance to ultimately find freedom. **(Laura Swanbeck)**

**MUNYURANGABO** opens Fri/12 at the Sundance Kabuki.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Laura Swanbeck. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

### ANOTHER HOLE IN THE HEAD

The sixth annual Another Hole in the Head film festival runs through June 19 at the Roxie, 3117 16th St, SF. For advance tickets (\$10), visit [www.sfindie.com](http://www.sfindie.com) or call (415) 820-3907. All times pm.

### WED/10

Reel Zombies 5. Morgue Story 7:15. Silence of the Sushi Rolls 9:30.

### THURS/11

Samurai Avenger: The Blind Wolf 5. Monsters from the Id 7:15. Crows: Episode Zero 9:30.

### FRI/12

Coming Soon 5. The Dead Outside 7:15. Samurai Avenger: The Blind Wolf 9:30. Ninja Pussy Cat 11:45.

### SAT/13

Black Devil Doll 5. Pig Hunt 7:15. Run! Bitch Run! 9:30. Someone's Knocking at the Door 11:45.

### SUN/14

Monsters from the Id 5. Audie and the Wolf 7:15. Detective Story 9:30.

### MON/15

Run! Bitch Run! 5. Frat House Massacre 7:15. Pig Hunt 9:30.

### TUES/16

Blood River 5. The Dead Outside 7:15. Ninja Pussy Cat 9:30.

### OPENING

**Away We Go** See "When in Roam." (1:38)

**» Food, Inc.** Providing a broader survey of topics already covered in prior documentaries like 2004's *Super Size Me* and 2007's *King Corn*, Robert Kenner's feature taps the expertise of authors Eric Schlosser (*Fast Food Nation*), Michael Pollan (*The Omnivore's Dilemma*), and others to explore how agribusiness' trend toward "faster, fatter, bigger, cheaper" is bad news for your health, and that of the planet. Corporations have monopolized factory farming, slaughterhouses, and processing plants — and made themselves largely immune from regulatory agencies while creating more risks of food poisoning and diabetes through the use of food engineering, antibiotics, pesticides, and even ammonia. Lobbyists, in-pocket legislators (Clarence Thomas is just one of the many policy-setters still loyal to their behemoth ex-employer Monsanto), immigrant worker exploitation, grotesque livestock conditions, and much more figure among the appetite-suppressing news spread here. This informative, entertaining documentary with slick graphics ends on an upbeat note, stressing that your own consumer choices remain the most powerful tool for changing this juggernaut of bad culinary capitalism. (1:34) *Embarcadero*. (Harvey)

**Imagine That** A financial executive (Eddie Murphy) finds career salvation in his seven-year-old daughter's imaginary world. (1:57) *Shattuck*.

**» Munyurangabo** See pick box. (1:37) *Sundance Kabuki*.

**» The Song of Sparrows** Dreams as tough to snatch as the tiniest songbird or the most ungainly ostrich are at the bedrock of *The Song of Sparrows*, the resonant new film by Iranian director-cowriter Majid Majidi. The filmmaker behind *Children of Heaven* (1997) and *The Color of Paradise* (1999) trains his warmly empathetic perspective and subtle wit on the trials of Karim (Reza Najie, a.k.a. Mohammad Amir Naji, who won the best actor award at the Berlin International Film Festival for this role), a patriarch who saves his shouts and bluster for his rebellious offspring but finds his defenses crumbling when it comes to the

CONTINUES ON PAGE 50 »

THE SAN FRANCISCO INDEPENDENT FILM FESTIVAL PRESENTS

# ANOTHER HOLE IN THE HEAD

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FROM DIRECTOR SAM MENDES

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FROM WRITERS DAVE EGGERS & VENDELA VIDA

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## OPENING

CONT&gt;&gt;

simultaneously marvelous and comical ostrich-es that he shepherds in the barrenly beauteous

sun-stroked hills outside Tehran. When one bird escapes his care, Karim is fired from the ranch and forced to pick up motorcycle-taxi work in the metropolis. His opportunism grows contagious as his children begin to strike out for themselves, and when disaster strikes, the

father discovers the consequences of his perpetual striving and struggles. Majidi's poetic eye — perceptible in such strange and lovely images as an almost bodacious ostrich feather finding shelter amid silky reeds, a blue door seemingly sailing across sown vegetable beds,

and hundreds of goldfish glimmering like gemstones on a pavement — is like no other, as is the palpable compassion with which he spins his story. (1:36) *Lumiere, Shattuck*. (Chun) **The Taking of Pelham 123** Terrorists take to the subway, not to the skies, in Tony Scott's *The Taking of Pelham 123*, a reimagining of the 1974 cult classic that starred Walter Matthau and Robert Shaw. Denzel Washington stars as Walter Garber, a demoted New York City subway dispatcher, who faces off with Ryder (John Travolta), a reckless madman demanding a hefty ransom after he hijacks a subway car and holds its passengers hostage. Decked out in dark shades, a Fu Manchu mustache, and a matching don't-fuck-with-me attitude, Travolta plays the ridiculously conspicuous villain with a hidden vendetta to the hilt. *Pelham* only manages to transcend its superficial trappings in the verbal sparring matches between Ryder and his MTA counterpart. Theft starts doubling as therapy as both men share past transgressions, drawing an unmistakable link between the two. Adrenaline junkies can expect the usual Scott pyrotechnics in full force, but the film's moral ambiguity and the teaming of Travolta and Washington are what's truly incendiary. (1:44) *Presidio*. (Swanbeck)

## ONGOING

**Angels and Demons** (2:18) *California, 1000 Van Ness, Sundance Kabuki*.

**Anvil! The Story of Anvil** (1:20) *Opera Plaza*.

**The Brothers Bloom** (1:53) *California, Piedmont, SF Center, Sundance Kabuki*.

**Departures** I can understand why Jojiro Takita's *Departures* won the 2009 Academy Award for Best Foreign Language film. The film not only has a unique story, it is acted well, shot and scored beautifully, and edited with precision. It is the story of Daigo Kobayashi (a pensive Masahiro Motoki), a Tokyo cellist who moves back to his hometown with his wife after his symphony is dissolved. Separating himself from the life of a musician, he inquires about a job dealing with "departures". He believes this to mean some sort of travel business. As he finds out, the position is the ceremonial "encoffination" of corpses before cremation. Reluctantly he accepts, though does not tell his wife. It is a path of discovery for Daigo as he realizes a new sense of humanity and appreciation of life. Never too wishy-washy or intense, the film dares to ponder a tricky subject in life: death. (2:11) *Embarcadero, Shattuck, Smith Rafael, Sundance Kabuki*. (Natalie Gregory)

**Drag Me to Hell** The scariest thing Sam Raimi had done in a long while was *Spider-Man 3* (2007) — until now. All is forgiven with this satisfyingly terrifying, excessively gross PG-13 B-horror entry that cheekily filches lo-fi shock techniques from Raimi's own *Evil Dead* trilogy. Star Alison Lohman is no Bruce Campbell, but she's fun to watch as loan officer Christine Brown, whose personal version of hell (battling for a promotion with a smarmy co-worker; enduring boyfriend Justin Long's snooty mother) becomes all too Biblical when she pisses off an old woman (Lorna Raver) who's fallen behind on her mortgage payments. An ancient demon (courtesy of the go-to ethnic group for sinister supernatural activities, the Gypsies) will drag the tormented Christine you-know-where in three days unless she can find a way to stop it. An Indian psychic (Dileep Rao) and a Mexican medium (Adriana Barraza) offer help (and exposition), but it's really Christine who's gotta fight for her own soul. Speaking of fights, a car-contained Christine vs. crone battle, which involves a staple, a ruler, and a pair of false teeth (among other implements), is currently my favorite scene in any movie so far this year. (1:38) *1000 Van Ness*. (Eddy)

**Easy Virtue** A celebrity Jazz Age gender novelty, American "lady racecar driver" Larita (Jessica Biel) is hardly what the imperious Mrs. Whittaker (Kristin Scott Thomas) considers a suitable family addition. But that, in fact, is already a fait accompli, as Larita is brought "home" to the Whittakers' enormous ancestral home as the bride of only son and designated heir John (Ben Barnes, aka Prince Caspian). Proper English country life, however, soon proves to have its limitations for a high-spirited Yankee girl — under the scrutiny of scandal-hungry prudes, and finding John less willing to back her up than expected, Larita finds her strongest ally is father-in-law Mr. Whittaker (Colin Firth), who's lived a sort of exile within his own estate ever since a youthful indiscretion turned Mrs. W. into a human glacier. Australian director Stephan Elliott's prior films

(1994's *The Adventures of Priscilla, Queen of the Desert*, 1997's *Welcome to Woop Woop*, 1999's *Eye of the Beholder*) hardly suggested he'd be a natural fit as interpreter of Noel Coward, whose 1924 seriocomic provides the source material here. But Elliott gains in most — if not all — of the expected galumphing coarseness and period anachronisms in favor of reasonable faithfulness to Coward's sensibility. The result is a fair romp that's just occasionally too aggressively antic, and is ably enough performed — though the only really outstanding turn here is by Kris Marshall in the smallish part of unflappable butler Furber. (1:33) *Albany, Embarcadero, Piedmont, Sundance Kabuki*. (Harvey)

**Every Little Step** (1:36) *Bridge*.

**Fados** If you are unfamiliar with "fado," then watch Carlos Saura's *Fados*, which highlights the art form's finest practitioners, including Mariza, Carlos do Carmo, and Lila Downs. Fado is a bluesy sound stemming from Portugal, but managed to find its way into the cultures of Latin America, Africa, and the Caribbean. The film pairs the music with various dances. I got lost in the narrative of the songs, and the tone of the dances. It made me want to travel to Lisbon; as so many of the songs indicate, it seems like a place where people fall in love, and of course become brokenhearted. It is certainly a movie for music lovers, or perhaps lovers in general. I particularly found the hip-hop section just plain cool. But if it's a traditional movie you seek, look elsewhere. The point of *Fados* to immerse yourself in the dreamy wallowing these artists supply. (1:33) *Sundance Kabuki*. (Gregory)

**The Hangover** Any wise Latino women would make a better judgment call than any of the white men in *The Hangover*, but then that's the very point of this new-school good-old-boy comedy in the Judd Apatow mode, which pokes loving fun at dude culture and all its random yet predictable spasms of fear, loathing, and misogyny. After all — as *Hangover* director Todd Phillips learned helming *Old School* (2003), *Starsky and Hutch* (2004), and, taking the wayback machine to the start of his career, *Hated*, the 1994 doc on GG Allin — nothing has hit the funny bone harder or more acutely in the years saddled with Dubya, leading up to B-Rock's anointment, than sending up the most asinine and absurd vanities of live white men. *The Hangover* takes the classic/hoary Vegas bachelor bash, its attendant license to party, and tired slogan "what happens in Vegas, stays in Vegas" to its gut-bust logical conclusion by cleverly approaching the narrative from the rear: what if Vegas is so happening, you can't find the groom the morning after? Phil (Bradley Cooper, flexing that Josh Lucas-Matthew McConaughey charm) attempts to play leader and piece together the events of the bachelor party alongside stealthily sharp straight-guy Stu (Ed Helms of *The Daily Show*), who lost a tooth and gained an escort wife (Heather Graham), and groom Doug's tweaked bro-in-law-to-be Alan (Zach Galifianakis, the breakout star who should finally get his due for his sweetly deranged John Belushi-like loser, after holding down indie comedy gigs at Purple Onion). Throw in a tour of Vegas' sights (i.e., Caesars Palace, Mike Tyson) and the type of fatalistic humor that bubbles up after you've hit bottom, and you have a very guilty guilty-pleasure that recalls the accepting chaos of *Animal House* (1978) in its affectionate embrace of the misfit (Alan), the weird (the wacky Chinese gangster played by Ken Jeong, a character that sidesteps offense with its outright bizarreness), and the fallible (the groom). (1:45) *Empire, Four Star, Grand Lake, Marina, 1000 Van Ness, Sundance Kabuki*. (Chun)

**The Girlfriend Experience** (1:17) *Embarcadero, Shattuck*.

**Goodbye Solo** (1:31) *Opera Plaza*.

**Il Divo** (1:57) *Smith Rafael*.

**Land of the Lost** This may not be an original thought, but I believe it's a true one: Will Ferrell is at his most hilarious when he's playing a stunted-emotional-growth manchild, a la 2008's *Step Brothers* or 2003's *Old School*. There's not much of that in *Land of the Lost*, in which he plays food-obsessed but otherwise pretty serious scientist Rick Marshall, mocked by the mainstream for his time-warp theories. Baked in the same Krofft kitsch-factory as *H.R. Pufnstuf*, the original *Land of the Lost* TV show was about a dad and kids who earthquake their way into a land populated by dinosaurs, lizards, Sleestaks, and hairy Pakunis. The same is true here, except the teens are now grown-



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ups played by Anna Friel (of the late *Pushing Daisies*) and Danny McBride (2008's *Tropic Thunder*). Making this a kid-free excursion expands the possibilities for dirty (to PG-13 extents) jokes, which *Lost* gleefully takes advantage of. All of the expected nostalgia beats are hit, with Lonely Island member Jorma Taccone making an impression as cheeky Cha-Ka. And, of course, Sleestaks will never not be cool. But the end result? Certainly not funny enough, or innovative enough, or interesting enough, to justify making a *Land of the Lost* movie in the first place. Ferrell can do better, and so can moviegoers. (1:40) *Grand Lake*, *1000 Van Ness*, *Presidio*, *SF Center*. (Eddy) **Lemon Tree** (1:46) *Elmwood*, *Smith Rafael*. **Little Ashes** (1:52) *Opera Plaza*. **My Life in Ruins** (1:36) *Elmwood*, *1000 Van Ness*, *Presidio*.

**Night at the Museum: Battle of the Smithsonian** (1:45) *1000 Van Ness*.

» **Outrage** (1:30) *Lumiere*.

» **Revanche** In the sex industry of Vienna, small-time criminal Alex (Johannes Krisch) has dreams of escape for himself and his Ukrainian prostitute girlfriend, Tamara (Irina Potapenko). With a ski mask and an unloaded pistol, the miscreant schlemiel allows Tamara to accompany him during the commission of a robbery, and disastrous consequences ultimately transpire. After Alex and Tamara cross paths with young policeman Robert (Andreas Lust), his seemingly idyllic small-town life is also upended by the confrontation. Robert's wife, Susanne (Ursula Strauss) fails to hearten her inconsolable husband. Instead, she finds her only comfort visiting a neighbor, Hausner (Johannes Thanheiser). But this tale of city-to-country anomie transforms into a gripping revenge play when Alex (who is, we learn, also Hausner's grandson) suddenly appears in the town, seeking bloody satisfaction. Transforming from an urban neo-noir to a vil-lage morality play and a bedroom character study, Götz Spielmann's *Revanche* (in French,

the act of revenge) confronts the fundamental existential conundrum — fate's random selection of its prey, or, as the film's tag-line asks, "Whose Fault Is It When Life Doesn't Go Your Way?" (2:01) *Embarcadero*, *Shattuck*, *Smith Rafael*. (Erik Morse)

**Rudo y Cursi** (1:57) *Opera Plaza*, *Shattuck*.

» **Sin Nombre** (1:36) *Elmwood*, *Four Star*.

» **Star Trek** (2:07) *California*, *Empire*, *Grand Lake*, *1000 Van Ness*, *Sundance Kabuki*.

» **Summer Hours** The abundant drama of natural light is reason enough to see *Summer Hours*, a family drama by Olivier Assayas aspiring to Proustian profundity and Chekhovian chambering. I prefer *Les Destinées Sentimentales* (2000) for Assayas' novelistic mode, but the new film still has plenty to like. This will be especially true for *Antiques Roadshow* fans, who will have a field day with all the Musée D'Orsay-approved furnishings, even if the characters themselves don't seem quite so sturdy. The film opens with an annual reunion at the beautiful country estate where matriarch Hélène (Edith Scob, the daughter in Georges Franju's 1960 classic *Eyes Without a Face*) has tended the reputation and archive of a long-dead artist relation. When Hélène dies, the question of the house and all those beautiful objects falls to the three adult children. Being an Oliver Assayas film, this a globalization issue. Frédéric (Charles Berling) is the only one who remains in Paris (an economist who doesn't believe in economics, he's more susceptible to sentimentality than the other two). Adrienne (Juliette Binoche) has gone after the art market in New York, while brother Jérémie (Jérémie Renier) covers the financial sector in China. A clear opposition — perhaps too clear — is erected between the memory of provincial France and the dislocated pulse of the contemporary, but to Assayas' credit, *Summer Hours* doesn't feel like it has its mind made up between the two: the darting camera courts the promise of speed and movement, while the luxurious play of light nurses what's been

lost. The characters are never more than their scenes, but there are a few breathtaking ones, including two bookending portraits of foot-loose youth that recoup *Summer Hours'* air of inconsequence. (1:42) *Albany*, *Clay*, *Piedmont*. (Goldberg)

» **Sunshine Cleaning** (1:42) *Shattuck*.

**Terminator Salvation** (1:55) *1000 Van Ness*, *SF Center*, *Shattuck*, *Sundance Kabuki*.

**Up** Let's face it, *WALL-E* (2008) is a tough act to follow. I bring this up only to make one thing clear: when I say *Up* is good but not great, it's because of its flaws — not because it isn't about a lovable robot. To be fair, there's plenty that Pixar gets right here. The animation is the best it has ever been, with more than a few breathtaking sequences. And the poignant moments continue to yank those heartstrings; *Up's* opening montage is enough to bring even the most stoic moviegoers to tears. The problem is the plot, which is more of a concept than anything else: grumpy old man ties balloons to his house and sails off with loudmouthed kid in tow. And that's all well and good. It's the aftermath that feels somehow lacking, as if writer Bob Peterson ran out of ideas halfway through. Overall, *Up* is warm and entertaining, but it's not Pixar's shot at Best Picture. It might even end the studio's monopoly on Best Animated Feature. Dreamworks, keep your fingers crossed. (1:36) *Castro*, *Empire*, *Grand Lake*, *1000 Van Ness*, *Presidio*, *SF Center*, *Shattuck*, *Sundance Kabuki*. (Peitzman)

» **Valentino, the Last Emperor** (1:32) *Lumiere*.

**X-Men Origins: Wolverine** (1:45) *1000 Van Ness*.

## REP PICKS

» **Dillinger is Dead** See "Domestic Disturbance." (1:35) *Yerba Buena Center for the Arts*. **SFBG**

**HERBST THEATRE** 401 Van Ness, SF; (415) 331-8333, [www.cityboxoffice.com](http://www.cityboxoffice.com). \$15-100. **Whiz Kids** (Shepard, 2009), Tues, 7. Proceeds benefit the Exploratorium and the *Whiz Kids* Outreach and Education Project.

**HUMANIST HALL** 390 27th St, Oakl; [www.humanisthall.org](http://www.humanisthall.org). \$5. **Thirst**, Wed, 7:30.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu). \$5.50-9.50. "Quality Control: Selected Works from Zaentz Films:" **At Play in the Fields of the Lord** (Babenco, 1991), Wed, 7. "In the Realm of Oshima:" **Night and Fog in Japan** (1960), Thurs, 7:30; **The Catch** (1961), Sat, 6:30; **Merry Christmas, Mr. Lawrence** (1983), Sat, 8:30. "Tight Spot: Phil Karlson in the Fifties:" **Scandal Sheet** (1952), Fri, 6:30; **Tight Spot** (1955), Fri, 8:15. "Karel Vachek: Poet Provocateur:" **Who Will Watch the Watchman? Delibor, or The Key to Uncle Tom's Cabin** (2003), Sun, 2.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$6-9. **Who Does She Think She Is?** (Boll and Kennedy, 2008), Wed-Thurs, 7:15, 9:15 (also Wed, 2). **The Warriors** (Hill, 1979), Fri-Sun, 7:15, 9:20 (also Sat, 2, 4:15).

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$5-10. "Another Hole in the Head Film Festival," through June 18. See film listings. "San Francisco United Film Festival," features and documentaries, Fri-Sun and June 17-18.

**STONESTOWN GALLERIA** Center Court, 3251 20th Ave, SF; [www.stonestowngalleria.com](http://www.stonestowngalleria.com). Free. "Family Movie Night:" **The Tale of Despereaux** (Fell and Stevenhagen, 2008), Tues, 7.

**SUNDANCE KABUKI** 1881 Post, SF; (415) 934-8134, [www.otherminds.org](http://www.otherminds.org). \$15-50. **The Revenge of Dead Indians: In Memoriam John Cage** (Lohner, 1993), Mon, 7:30. Benefit for Other Minds.

**"TEMESCAL STREET CINEMA"** Telegraph at 49th St, Oakl; [www.temescaldistrict.org](http://www.temescaldistrict.org). Free. **Speaking in Tongues** (Jarmel and Schneider, 2008) with "Oakland Children's Hospital Shorts," Thurs, 8. With live music and free popcorn.

**VICTORIA THEATRE** 2961 16th St, SF; [www.victoriatheatre.org](http://www.victoriatheatre.org), [www.oceandaysf.org](http://www.oceandaysf.org). \$10. "World Oceans Day Film Festival," films about the ocean, Wed, 8:30.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, [www.ybca.org](http://www.ybca.org). \$8-10. **Dillinger is Dead** (Ferrerri, 1969), Thurs-Sat, 7:30pm; Sun, 2. **SFBG**

## rep clock



**Backyard critters unite in *Over the Hedge*, screening Fri/12 at Film Night in the Park.**

Schedules are for Wed/10–Tues/16 except where noted. Director and year are given when available. Double features are marked with a \*. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; [www.atasite.org](http://www.atasite.org). \$6-10. "ANSWER Coalition Film Screening:" **Small Town Gay Bar** (Ingram, 2006), Thurs, 7:30. "Inside Out: Solo and Collaborative Videos of Darrin Martin," Fri, 8. "3rd I's Green Eye Day:" **Dirt! The Movie** (Benenson and Rosow, 2009), Sat, 6:30. Arrive early (5pm) for a walking tour of the Mission District's urban farms; stay after (9:15pm) for speaker Raj Patel, author of *Stuffed and Starved: The Hidden Battle for the World Food System*. "Bay Area Video Coalition Digital Pathways Video and Audio Events: Private Stories Unfolding in Public Spaces: These Are Public Issues," short video documentaries by young filmmakers, Sun, 2 (free).

**BRAVA THEATER** 2789 24th St, SF; [www.qwoc-map.org](http://www.qwoc-map.org). Free. "Queer Women of Color Film Festival," short films, features, and discussion focusing on queer women of color and immigration, Fri-Sun.

**CAFÉ OF THE DEAD** 3208 Grand, Oakl; (510)

931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

**CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com). \$5-13. **Up** (Docter and Peterson, 2009), 11:30am, 2:00, 4:30, 7:00, 9:30. Through June 17.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$5.50-9.25. **Revanche** (Spielmann, 2008), call for dates and times.

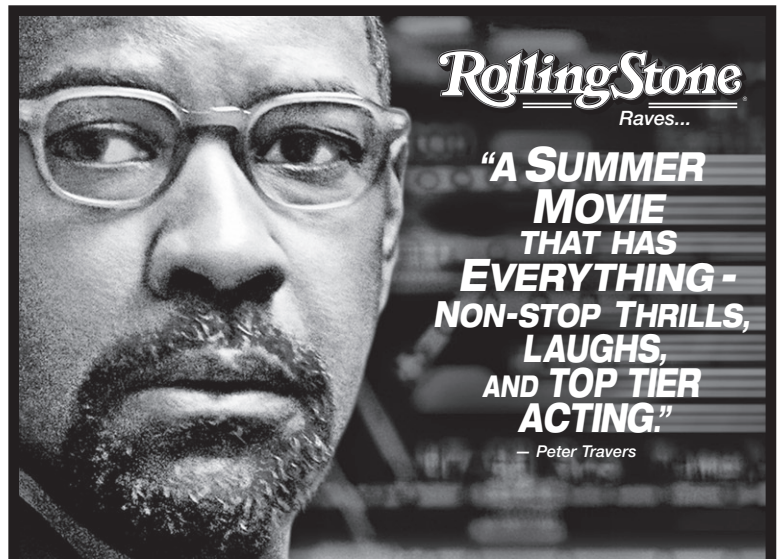
**CLAY** 2261 Fillmore, SF; (415) 346-1124. "Late Night Picture Show:" **Ghost Busters** (Reitman, 1984), Fri-Sat, midnight.

**"FILM NIGHT IN THE PARK"** This week: Central Field, Broadway and Bank, Fairfax; (415) 453-4333, [www.filmnight.org](http://www.filmnight.org). \$3-6. **Over the Hedge** (Johnson and Kirkpatrick, 2006), Fri, 8. Old Mill Park, 300 block of Throckmorton, Mill Valley; same contact info and price. **Kung Fu Panda** (Osborne and Stevenson, 2008), Sat, 8.

**FIRST UNITED METHODIST CHURCH** Nine Ross Valley, San Rafael; (415) 924-3227, [www.mitfamericas.org](http://www.mitfamericas.org). \$5-10. **The Power of Community: How Cuba Survived Peak Oil**, Fri, 7:30.

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Denzel Washington directs traffic, wears glasses, and stars in *The Taking of Pelham 1 2 3*, out Fri/12 | PHOTO BY RICO TORRES

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**Balboa** 38th Ave/Balboa. 221-8184. [www.balboamovies.com](http://www.balboamovies.com).

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893.

**Marina Theatre** 2149 Chestnut. [www.Intsf.com/marina\\_theatre](http://www.Intsf.com/marina_theatre)

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**Metro Union/Webster**. 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Centre** Mission between Fourth and Fifth sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

**OAKLAND**

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Parkway** 1834 Park, Oakl. (510) 814-2400.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

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**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Oaks** 1875 Solano, Berk. (510) 526-1836.

**Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.

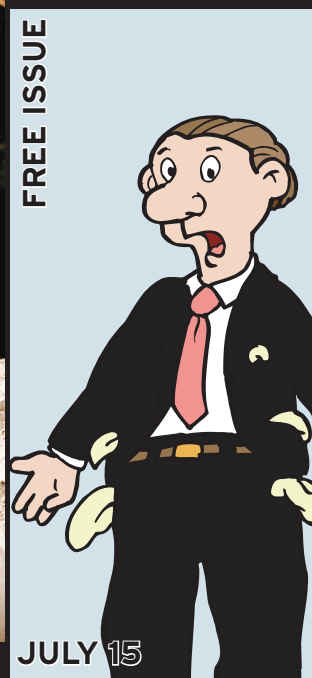
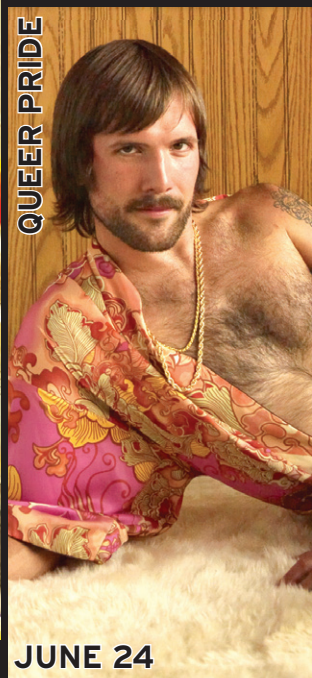
**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

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**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0319433-00 The following person is doing business as **Bruce Cass Wine Lab**, 17313 Lower Colfax Road, Grass Valley, CA 95945. Bruce Cass, 17313 Lower Colfax Road, Grass Valley, CA 95945. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date April 23, 2009. Signed Bruce Cass. This statement was filed by Lena Lee on April 23, 2009. **#35211. June 3, 10, 17, & 24 2009**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0319490-00 The following person is doing business as **PREFUND. ORG, PREFUND, POTRERO RESIDENTS EDUCATION FUND, PKDW, POTRERO KIDS, POTRERO KIDS ATDANIEL WEBSTER**, 465 Missouri St, San Francisco, CA. 94107. PREFUND.ORG, 465 Missouri St, San Francisco, CA. 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 04/24/09. Signed Stacey R. Bartlett. This statement was filed by Marielyne L. Argente on April 24, 2009. **#35210. June 3, 10, 17, 24, 2009.**

**NOTICE OF TRUSTEES SALE** File No. 7037.18317 Title Order No. 4022351 MIN No.Loan No. 1263099100 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 10/23/03. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashier's check drawn on a state or national bank, check drawn by state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in §5102 of the Financial code and authorized to do business in this state, will be held by duly appointed trustee. The sale will be made, but without covenant or warranty, expressed or implied, regard-ing title, possession, or encumbrances, to satisfy the obligation secured by said Deed of Trust. The undersigned Trustee disclaims any liability for any incorrect-ness of the property address or other common designation, if any, shown herein. Trustor(s): Victor Wong, unmarried Recorded: 10/30/03, as Instrument No. 2003-H575950-00, of Official Records of San Francisco, California. Date of Sale: 06/30/09 at 2:00 PM Place of Sale: At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue., San Francisco, CA The purported property address is: 855 FOLSOM STREET UNIT 502, SAN FRANCISCO, CA 941070000 Assessors Parcel No. Lot: 267 Blk: 3752 The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is \$226,730.53. If the sale is set aside for any reason, the Purchaser at the sale shall be entitled only to a return of the deposit paid. The Purchaser shall have no further recourse against the Mortgagor, the Mortgagee or the Mortgagee's attorney If required by the provisions of section 2923.5 of the California Civil Code, the declaration from the mort-gagee, beneficiary or authorized agent is recorded with the appropriate County Recorder's Office.i Date: 6/10/2009 NORTHWEST TRUSTEE SERVICES, INC., as Trustee Camale Smith, Author-ized Signatory 505 N. Tustin Avenue, Suite 243 Santa Ana, CA 92705 Sale Info website: [www. USA-Foreclosure.com](http://www.USA-Foreclosure.com) Reinstatement and Pay-Off Requests: (866) 387-NWTS THIS OFFICE IS ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE FEI # 1002.122443 06/10, 06/17, 06/24/2009. #35219

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320034-00 The following person is doing business as **GOLDEN GATEWAY CENTER** , 460 Davis Ct., San Francisco, CA 9111. Golden Gateway Center, General Partners: Oakhill Gateway Partners, LP; Prime Property Fund II, L.P. ; and CM Golden Gate Inc.460 Davis Ct. San Francisco, CA 94111. This business is conducted by a limited partnership. Registrant commenced business under the above-listed fictitious business name on the date 11/12/08. Signed Timothy W. Foo. This statement was filed by Kenton Owyang on May 19, 2009. **#35503. May 27th, June 3rd , 10th & 17th.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320040-00 The following person is doing business as **Stunner of the Month**, 912 Cole St. #324, San Francisco, CA 94117. Todd William Smith, 827 Shrader St. San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Todd William Smith. This statement was filed by Maribel Jaldon on May 19, 2009. **#35501. June 10, 17, 24 & July 1.**



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NOTICE OF PETITION TO ADMINISTER ESTATE OF: Rose Ann Ferree aka Rose Ann Ramos aka Grandma Breed aka Mom. CASE NUMBER: PES-09-292204.

To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of ROSE ANN FERREE, aka ROSE ANN RAMOS, aka GRANDMA BREED aka MOM. A Petition for Probate has been filed by: **JONELL RAMOS MEDINA** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **JONELL RAMOS MEDINA** be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102, as follows: June 22, 2009, Probate Court, Time: 9:00 AM room - 204. Endorsed Filed, San Francisco County Superior Court of California on Mar 20, 2009 by Gordon Park-Li, Clerk, Wilma De Graica, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Petitioner: JONELL RAMOS MEDINA; 5708 Mascot Ave., Sacramento, CA 95824, TELE: 916-821-1029. **Publication date(s): June 3, 10 & 17, 2009 L#433603**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320190-00 The following person(s) is doing business as **NEW POTRERO MARKET**, 1301 18TH ST., San Francisco, CA 94107. Elias Hanhan, 3280 Dublin Dr., South San Francisco, CA 94080. Nader Hanhan 19 Seville Way South San Francisco CA 94080. This business is conducted by a general partnership. Registrants commenced business under the above-listed fictitious business name on the date 05/26/09. Signed Nadar Hanhan. This statement was filed by Maribel Jaldon on May 27, 2009. **#35501. June, 3, 10, 17, 24 2009**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320252-00 The following person is doing business as **IPS** 795 Folsom St., 1st Floor, San Francisco, CA. 94107. INTEGRITY-PAHI SOLUTIONS, INC., 795 Folsom St., 1st Floor, San Francisco, CA. 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date NOT APPLICABLE. Signed KARIM LADHA. This statement was filed by JEN-NIFER WONG on May 29, 2009. **#35218. June 10, 17, 24, & July 1, 2009**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320363-00 The following person is doing business as **SECOND DERIVATIVE RESEARCH** 1630 Union Street, Suite 2, San Francisco, CA 94123. Second Derivative Research, LLC, 1630 Union Street, Suite 2, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/1/2009. Signed Richard A. Eckert. This statement was filed by Maribel Jaldon on June 4, 2009. **#35216. June 10, 17, 24, & July 1, 2009.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.

Date of Filing Application: May 15, 2009. To Whom It May Concern: The name of the applicant is PATCH EDWARD LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3141 16th St., San Francisco, CA 94103-3334. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. **Publication date: May 27 June 3rd ,10th 2009 L#35501.**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: June 2, 2009. To Whom It May Concern: The name of the applicant is: CHESTNUT PARTNERS, LLC The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2175 Chestnut Street, San Francisco, CA 94123-2708. Type of License Applied for: 47-ON-SALE GENERAL EATING PLACE. **Publication date: June 10, 2009 L#35215.**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: May 28, 2009. To Whom It May Concern: The name of the applicant is: TASSANASU-VANICH SURASAK, TAVEETHAMCHAROEN VISIT. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 5336 Geary Blvd., San Francisco, CA 94121-2323. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. **Publication date: June 10, 2009 L#35217.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.** Date of Filing Application: **June 2, 2009.** To Whom It May Concern: The name of the applicant is: **HAWTHORNE ENTERTAINMENT GROUP LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 521 SUTTER ST., 449 POWELL ST. 2ND FLR, 3RD FLR, SAN FRANCISCO, CA 94102. Type of License Applied for: **48 - ON-SALE GENERAL PUBLIC PREMISES. Publication date(s): June 10, 17 & 24, 2009 L#433702.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.** Date of Filing Application: **June 4, 2009.** To Whom It May Concern: The name of the applicant is: **BAR AGRICOLE LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 355 11TH ST., SAN FRANCISCO, CA 94103-4343. Type of License Applied for: **47 - ON-SALE GENERAL EATING PLACE. Publication date(s): June 10, 17 & 24, 2009 L#433703.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.** Date of Filing Application: **May 19, 2009.** To Whom It May Concern: The name of the applicant is: **BUSH VENTURES LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2232 BUSH STREET, SAN FRANCISCO, CA 94115-3122. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): June 10, 17 & 24, 2009 L#433701.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-09-545980. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102-4514. PETITION OF YUN GAO for change of name. TO ALL INTERESTED PERSONS: Petitioner **Yun Gao** filed a petition with this court for a decree changing names as follows: Present Name: Yun Gao. Proposed Name: **CATHERINE YUN GAO.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING DATE: August 4, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on May 27, 2009. Endorsed Filed, San Francisco County Superior Court of California May 27, 2009 by Gordon Park-Li, Clerk. **Publication date(s): June 3, 10, 17, 24, 2009. L#35214.**

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> women seeking men

**1949 CLASSIC**  
SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. **📞660214**

**LOVE TO TRAVEL**  
Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. **📞270631**

**COLLEGE FEMALE...**  
22, seeking a man, 20-30 something, who is romantic and thoughtful, to get to know and possibly start a long-term relationship. **📞315227**

**DYNAMIC LADY**  
Female, 62, 5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking man for friendship, maybe more. **📞434857**

**STERN BLACK NUNS**  
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **📞809149**

**DOMINANT ATTITUDE**  
Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **📞851838**

**COMPANIONSHIP WANTED**  
Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. **📞861416**

**BUSY SANTA CRUZ GRAND-MOTHER**  
Attractive WWF, long blonde hair, hazel-green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. **📞965249**



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**THE RIGHT ONE**  
SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life. You, single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. **📞223895**

**SINGER SEEKS TRUE HARMONY**  
Petite, fit, attractive, passionate female, youthful 60+years young, UCSF graduate, sensitive, natural, open-minded. 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. **📞274570**

**WHATEVER HAPPENS**  
Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! **📞281901**

**EMOTIONALLY 55**  
but chronologically senior. I'm a youthful, outgoing woman who would still like the company of a N/S man to share movies, walking, dancing and music. Be 60-80 years old! **📞280138**

**PRETTY, CLASSY BLONDE**  
SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. **📞284885**

**SEEKS SPANISH MAN**  
SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. **📞288028**

**ARE WE A MATCH?**  
SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. **📞293630**

**GET TO KNOW ME**  
Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. **📞297207**

**HII!**  
SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. **📞298476**

**SEEKING SWM**  
Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. **📞298795**

**TAKE CONTROL**  
Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man is! **📞300031**

**EDUCATED PROFESSIONAL**  
WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. **📞301522**

**TAKE A TASTE**  
SBF, 160lbs, looking for hungry, mature, discreet man. You like to eat? Well, I want to be eaten. Try this hot, spicy brown sugar. **📞301677**

**ENERGETIC**  
Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? **📞302310**

**CALL ME!**  
SF, 235lbs, brown/blue, likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. **📞305897**

**NO GAMES**  
SBF, 39, HIV+, seeks single guy, late 30s, HIV+, who wants a real lady in his life. **📞308082**

**TAURUS SEEKS CANCER**  
SWF, 40, 115lbs, 5'3", blonde/blue, N/Drugs, N/D, into jazz, culture, animals, road trips. Seeking hilarious, obnoxious, loyal SM, 37-45, for LTR. **📞308836**

**I'M WORTH IT**  
Caring, outdoorsy SF, 50s, with good values, likes music, hiking, kayaking, travel, dining out and the beach. Would like to meet a like-minded man, 40-50, for LTR. **📞309246**

**GOOD VALUES**  
Personable, flexible, bright SF, 30s, loves dancing, dining, music, taking walks. ISO similar male, 30-49, for friendship and dating. **📞309250**

**LOVES THE OUTDOORS**  
Optimistic, honest woman, 40s, adorable and lady-like, enjoys music, running, dancing, travel, dining, working out. Looking for a similar male, 40-59, for LTR. **📞309253**

**COMPASSIONATE WOMAN**  
Goal-oriented, honest, feminine, motivated, optimistic, caring, outdoorsy SF, 50s, into music, exercise, walks, coffee shops, dining out, travel, dancing, biking, camping, the beach and much more. Seeking fun-loving man, 50-60, who is full of life and has similar interests. **📞309256**

> men seeking women

**LONELY MEXICAN IN SEARCH OF...**  
that special someone. 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-49, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. **📞298104**

**SATISFACTION**  
Male looking for some women who want to be satisfied. Let's meet for dinner or a movie and see what happens next! **📞312742**

**NICE GUY**  
HM, 30, hoping to meet a WF, 18-35, for friendship first that could lead to more. Do you enjoy going to movies, walks in the park, dining out, relaxing at home and romance? If so, contact me. **📞315159**

**GOOD SENSE OF HUMOR**  
SBM, 6', well-groomed, nice build, hardworking, smoker, light drinker, likes taking walks, watching movies and spending time with that special person. Would like to meet a well-rounded, down-to-earth woman, 29-34, who is goal-oriented. **📞315231**

**SEEKING STAR LADY**  
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **📞230241**

**CAN YOU SMILE?**  
SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. **📞298098**

**HELLO LADIES**  
Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. **📞775819**

**KING SEEKS HIS QUEEN**  
SBM, 32, 5'11", 170lbs, very athletic, looking for SB/WF, independent, outgoing, adventurous, who need a real man in her life. Friendship possibly leading to more. **📞314940**

**SEEKING FRIEND**  
Bilingual SHM, 51, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! **📞202389**

**SEEKING BBW**  
SHM, 43, looking for wild, open BBW, 25-55, for no-strings attached fun, including movies, camping, walks on the beach. **📞300544**

**NEEDS SOME EXCITEMENT**  
Married WM, 57", 170lbs, has tattoos and piercings, a little bored and looking for something a little extra. If interested, get in touch with me. **📞301523**

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**TAKE A CHANCE**  
SM, 27, 6', 170lbs, shaved head, dark eyes, medium complexion, looking for someone to meet and get to know. Let's see what happens from there. **📞301528**

**ARE YOU GAME?**  
Male, 28, looking for a good time. Hopefully someone is out there who wants to be pleased in a real way. If interested, call me. **📞301424**

**A LOT TO OFFER**  
SBM, 51, smoker, muscular build, very attractive, looking for SF, 25-50, to spend some time with and get to know. **📞302121**

**A NEW BEGINNING**  
SWM, 43, 6', 185lbs, long grayish-brown/blue, looking for a good woman for intimate relationship. Let's meet and see if it leads to something beautiful! **📞302035**

**BBW SOUGHT BY...**  
tall, slender WM who loves to pleasure large and lovely women with my tongue. If you like to be pleased orally, let me know **📞302220**

**WRITER**  
Tall WM, 6'4", outgoing, in fairly good shape, would like to meet a female who likes having fun, laughing, the symphony, plays, the outdoors, hiking, pleasing a man and more, for possible LTR. 23-60. **📞302401**

**LET'S HANG OUT**  
SWM, 40, 5'8", enjoys boating, surfing, snowboarding, being outdoors. Looking for SF, 30-45, for friendship or more. **📞303327**

**NEW YEAR, NEW START**  
SHM, 35, looking for SH/WF, 19-45, who wants to hang out and get to know one another. **📞303351**

**NO STRINGS**  
SWM, 34, 6'2", 185lbs, looking for SF, 21-50, who wants to have a no-strings, open relationship. **📞303362**

**SWM LOOKING FOR SF**  
Seeking honest, artistic female who's spontaneous, likes the arts. I like outdoors, films, concerts. N/S, light drinker. Mid 40s, look 35! Average height, brown hair, eyes, athletic as I like to work out. Hopeless romantic. Open to all nationalities. Looking for Miss Right, 30-45, who enjoys life. **📞304250**

**LET'S BE PALS**  
Easygoing SM, looking for someone to go out to movies and have fun with, no strings attached. If interested, call me. **📞304264**

**HONEST, OPEN-MINDED**  
SM, 5'5", 150lbs, a bad boy looking for some bad girls. If you think that's you, give me a call. **📞304153**

**HOPE I FIND YOU**  
WM, N/S, social drinker, one daughter not at home, would like to meet a marriage-minded, honest SF, 20-49, N/S, N/Drugs, social drinker, who enjoys camping, fishing, going to concerts and more. **📞304323**

**HONEST & EASYGOING**  
SWM, N/S, good sense of humor, no children, likes surfing, the outdoors, hiking, sports. Seeking attractive SF, 18-44, to be with. **📞304406**

**ISO VOLUPTUOUS WOMAN**  
SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. **📞304953**

**VERY OUTGOING**  
Male, 5'11", black/green, athletic build, likes travel, having fun, long drives and lots of other activities. Looking for an honest, outgoing woman to explore. **📞305492**

> men seeking men

**CRAVING AFFECTION?**  
Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **📞862331**

**FREE MESSAGE**  
Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **📞860940**

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**HORNY GUY HAS A NEED...**  
to suck a big one. I'll do it your way. Make me your slave. All calls answered. **📞753249**

**FOREIGN, NON-WHITE**  
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **📞753256**

**GREAT SERVICE FOR MARRIED...**  
bi or straight men, over 35. No reciprocation required. Easygoing, mellow, handsome, mature men on Twin Peaks, with my own place. I have porn if you like. No drugs or long hair please. **📞305335**

**ORAL**  
WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **📞778621**

**NAKED IN THE SHOWER**  
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **📞863423**

**ORAL SUBMISSION**  
Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. **📞877130**



**LEAN AND MASCULINE**  
friendly, mellow SWM, 44, would like ongoing friendship/relationship with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **📞886605**

**NAKED FANTASIES?**  
Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. **📞891177**

**STRAIGHT OR BI WANTED**  
Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **📞897273**

**LOOKING FOR LOVE**  
Seeking one man to love and care for completely and forever. Me: SBM, 50ish, affectionate, supportive, genuine, lots to offer. You: just be yourself, imperfect, mature older man, 70-90, with some humor, some laughter. Are you the one? **📞296673**

**MARIN AREA**  
BIWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! **📞264067**

**MAGIC FINGERS**  
WM, looking for WM, 22-65, who likes watching sports, going to movies, dining out, mutual massage and great stimulation. **📞290536**

**PLEASE ME**  
WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. **📞297636**

**SAFE PLAY**  
Married BIWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. **📞301773**

**BOY NEXT DOOR**  
Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! **📞301779**

**VERY ATTRACTIVE WM...**  
45, looking to roleplay. Top or bottom. Love to play dress-up in lingerie. Want to join me? **📞302014**

**COME PLEASE ME**  
HM looking for two men to give me oral and maybe do more. If interested, give me a call. **📞305410**

> women seeking women

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**HONESTY A MUST**  
SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. **📞299977**

**CITY GIRL...**  
wants to play! Lots of energy and born to satisfy! WF, 43, 5'9", seeks SWF, over 35. **📞307991**

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**LOAN ME YOUR WIFE**  
Handsome, discreet, easygoing, polite guy likes to party with couples. I'm 57, 6', 190lbs, well built, bi, also have good imagination. **📞248085**

**PLEASURE FOR BOTH**  
WM, 6'5", 210lbs, slender, N/S, D/D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. **📞290906**

**SEEKING PARTY GIRL**  
Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you real, open-minded, drama-free and down for anything? **📞294854**

**WM SEEKS BLACK COUPLE**  
SWM, mid 40s, enjoys watching movies. Interested in meeting a black couple, up to 40, H/W proportionate, for fun times together. **📞295187**

**BIM SEEKS COUPLE**  
I'll please you folks, but you don't have to please me! Interested in incorporating a BIM into your kinky times? Give me a call! **📞300456**

> tv/ts

**TRANSEXUAL SLAVES**  
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Attractive, curious WM, 5'10", cute butt, athletic build, seeks attractive bi couples and bi women for fun times. **📞296232**

**SUBMISSIVE SUPERHERO**  
SWM, 50, needs a daring superheroine wannabe to try and rescue me, and an evil villainess to capture us both! **📞301717**

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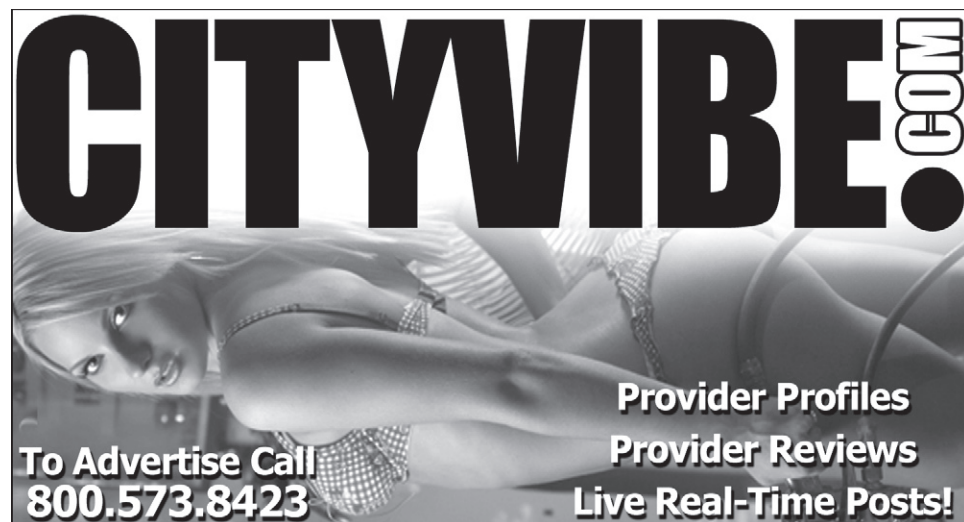


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# It's Cougartown, Jake

By Andrea Nemerson  
andrea@altsexcolumn.com

Dear Andrea:

I'm 19 and still a virgin. I've never been on a date, kissed a girl, held hands, hugged ... you get the picture. I've never really had the time to take interest in girls, or the courage to ask one out. I'm now starting to feel pretty lonely, and tired of my lack of "experience." However, after talking with several different girls my age on different occasions, my question has come to this: are virgin guys really worthless for experienced women?

Most women I talk to say that's the answer to the question. If this is true, I think I'm going to have serious nervous breakdown. Since this is apparently the case, and such a bad thing, I was wondering what I should do — if anything at all — to fix the problem?

Love,  
Another Lonely Boy

Dear Boy:

In light of recent discussions of sexual opportunities found on craigslist, among the (barely) used fitness equipment and the remarkably ugly couches, I'm suddenly seeing your problem in a whole new light. In your usual fictional treatments of the "desperate male virgin seeks state-change" trope, you see the hapless hero attempt, unsuccessfully, to get age-mates interested, or to trick them with false-bottomed popcorn buckets or what-have-you. Then you have your prostitute scene, which never goes well. I have no compunctions about suggesting seeing a pro, actually — it may not be legal, but as far as I know I can recommend what I like as long as I don't recommend whom I like, as in "See my friend Lavinia, she'll fix you right up."\*

In fact, I AM going to suggest you see a pro, since this has been going on way too long and I'm afraid you're going to get what they used to call "a complex." But I do realize it's not a solution that fits everyone's tastes, morals, or pocketbook, and it isn't much help if what you're seeking is a boon companion and a chance to get your blank-blank-ed (I hate all those phrases and can't even bring myself to type the one about cherries. Ick.

We'll get back to craigslist, but first, no, I don't think inexperienced men are "worthless" to women. I think very few people can truly be considered worthless (even the worst can be repurposed as mulch, for instance), and I'd hate for you to judge your own worth by what some chicks at a party said. Your "worth" is irreducible and inborn.

How useful you can be to other people may depend on things like skills and history, but probably not as much as you think. I think we're having some confusion here about what question those girls thought they were

answering. Would they really, at the advanced age of 19 or so, reject a serious and otherwise appealing suitor on the grounds of sexual inexperience? Or was it more a case of "I'd rather do it with guys who know what they're doing"? The latter is understandable, the former a bit sad.

I really think young women of a slightly less hardened persuasion are your best bet, for many reasons, but there *is* that craigslist option (craigslist is in some senses sui generis, but it could also be considered to stand in here for any online meeting place where "casual encounters" ads are acceptable). I'm thinking that your chances of a cute 19-year-old picking up on your ad in a place like that and thinking, "Sweet! He doesn't know a thing!" are virtually nil. But if there really is such a thing as a "cougar," then ... mrowr.

But if there really is such a thing as a "cougar," then ... mrowr.

I am personally still unconvinced that any such widespread social phenomenon of older, slightly stringy but glossily well-preserved ladies prowling for young man-meat yet exists, or ever will. You couldn't prove it by the presence of the stereotype, though. Not only is there the *SNL* sketch and a number of ad campaigns featuring "cougars," there's even an upcoming series staring the ancient and wizened Courteney Cox (I believe she's 45) in something called *Cougar Town*. This is not good.

Reservations about the designation and the ugly light it casts on women over, say, 35 who still like sex aside, this could all be good news for you. Try running an ad that says "19-year-old virgin seeks cougar for important life lessons" and see how that works out for you. While it's true that most female grown-ups are not seeking utterly inexperienced partners half their age, there are certainly some who would find you an interesting experiment.

All this nonsense about pros and ladies on the prowl aside, I do have two other suggestions, both of which seem to have escaped you. One, you can talk to girls and even ask them out without revealing a certain embarrassing biographical fact upfront and, two, you could date virgins.

Love,  
Andrea

\* No, I don't know anyone named Lavinia.

Don't forget to read Andrea at Carnal Nation.com.

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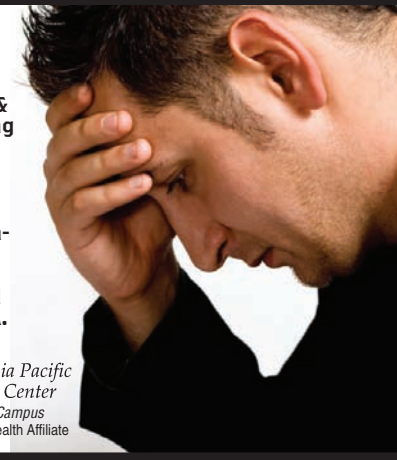
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